ROYAL ONTARIO MUSEUM

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2016/
2017

ANNUAL REPORT

2016
2017

ROYAL ONTARIO MUSEUM
16 January 2018
LIBRARY

EXIT

2016
2017

ANNUAL REPORT

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Art. Culture. Nature. ROM.

Over 1.3 million visitors—the most to walk through the ROM's doors in a single year in our history.

New and original exhibitions that captured the imaginations of our audience and made the Museum a critical hub of discovery and reflection.

A blockbuster dinosaur discovery that garnered headlines around the world and further cemented our status as a leader in research and scholarship.

These are highlights we at the Museum are truly proud of. And they are, to be clear, only a few highlights in a year that has seen many accomplishments.

We are just as excited, however, about what this incredibly strong foundation will allow us to achieve in the months, years, and decades ahead.

We saw in exhibitions and installations such as *Tattoos: Ritual. Identity. Obsession. Art.*; *CHIHULY*; *A Third Gender: Beautiful Youths in Japanese Prints*; *Isaac Julien: Other Destinies*; and the new Gallery of Modern Design a window onto how cultural institutions such as ours will continue to stay relevant in the twenty-first century—an age when technological changes have democratized access to information, communities have become increasingly global and diverse, and visitors' expectations have changed.

Tattoos, for example, offered fascinating insights into ancient practices, histories, meanings, and the revival of the global phenomenon of body art in the present day. While exploring the 5,000-year-old world of tattooing and showcasing the ancient tools used to create it, the exhibition also commissioned work by some of the most respected contemporary tattoo artists in the world today. This unique examination of a colourful history amid a cultural renewal serves as a reminder that just as important as the stories we tell are those who do the telling.

In *CHIHULY*, a spectacular exhibition exploring colour, light, and form by one of the world's foremost artists working in glass today, we see an exhibition that is powerful not only because of the story it tells, but also how it is told. Created by sand, fire, and human breath, these brilliantly coloured works of art produce a magical, sensory experience that will never be forgotten. Indeed, Dale Chihuly's work is included in more than 200 museum collections worldwide, including the Metropolitan Museum of Art, the Smithsonian American Art Museum, and the Corning Museum of Glass. To be successful, this exhibition reminds us, we must be bold.

And in the blockbuster unveiling of a new species of armoured dinosaur, *Zuul crurivastator*, the attention of media around the world was focused on the ROM—enhancing our reputation as a leader in research and scholarship and giving our visitors more reasons to become inspired by the world around us, and the world that once was.

Together, these exhibitions serve as a powerful reminder of the unique perspective the ROM brings to the world and, indeed, of the world it reflects. Standing at the intersection of art, culture, and nature, this Museum has few peers in the depth and scope of its collections.

But we are also reminded that who tells these stories, and how, are critical factors as we move away from interpreting our collections and exhibitions through the traditional lens of a single authoritative museum voice and, instead, present multiple voices and insights. The success of a contemporary museum depends on ensuring that all who come here not only see themselves, but feel that perspectives like theirs can be heard.

Nothing could have illustrated this imperative more forcefully than the ROM's apology to the Coalition for the Truth about Africa (CFTA) last November. By officially acknowledging the pain that the 1989 exhibition *Into the Heart of Africa* caused members of the African Canadian community, the ROM and the CFTA turned the page on the past in order to chart a more inclusive future.

We are truly in the midst of an exciting, transformational period at the ROM. In these exhibitions, and in all our efforts to become even more accessible to our communities, we are working to make the Museum more relevant than ever. Toward embracing innovation and change. Toward ensuring this Museum continues to be among the best in the world.

Generational attitudes, cultural consumption habits, technology, and demographics will continue to evolve.

And so will we.

Lastly, we would like to take this opportunity to thank our employees and volunteers for their incredible contributions, and our Board of Directors for their tremendous insight, guidance and support. There has never been so much to be proud of, and so much to look forward to.

JOSH BASSECHES
DIRECTOR & CEO
ROYAL ONTARIO MUSEUM

MARTHA DURDIN
CHAIR, BOARD OF TRUSTEES
ROYAL ONTARIO MUSEUM

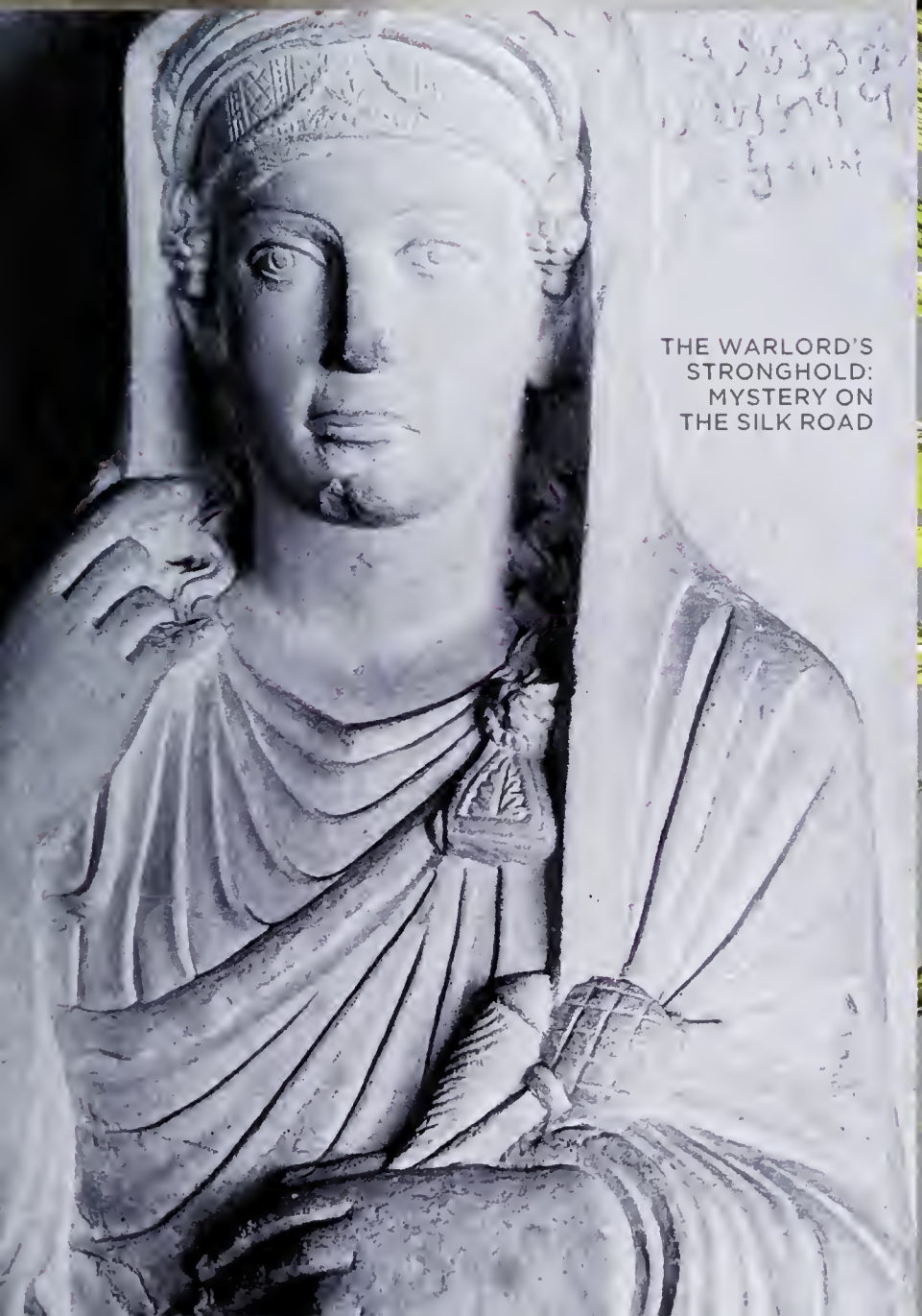
Clockwise from upper left: *Golden Relic* by Dhyey Shah. *Potato Peeling 101 to Ethnobotany 101* (detail) by Jane Ash Poitras. Dale Chihuly, Green Icicle Chandelier (detail), 2013, 9 1/2 x 5 1/2 x 5'. © Copyright 2013 Chihuly Studio. All rights reserved. Tomb relief of a woman, (limestone), inscribed "Akmath, daughter of Horah, Alas!" Palmyra, Syria Roman Imperial period, 100–200 CE

WILDLIFE PHOTOGRAPHER OF THE YEAR

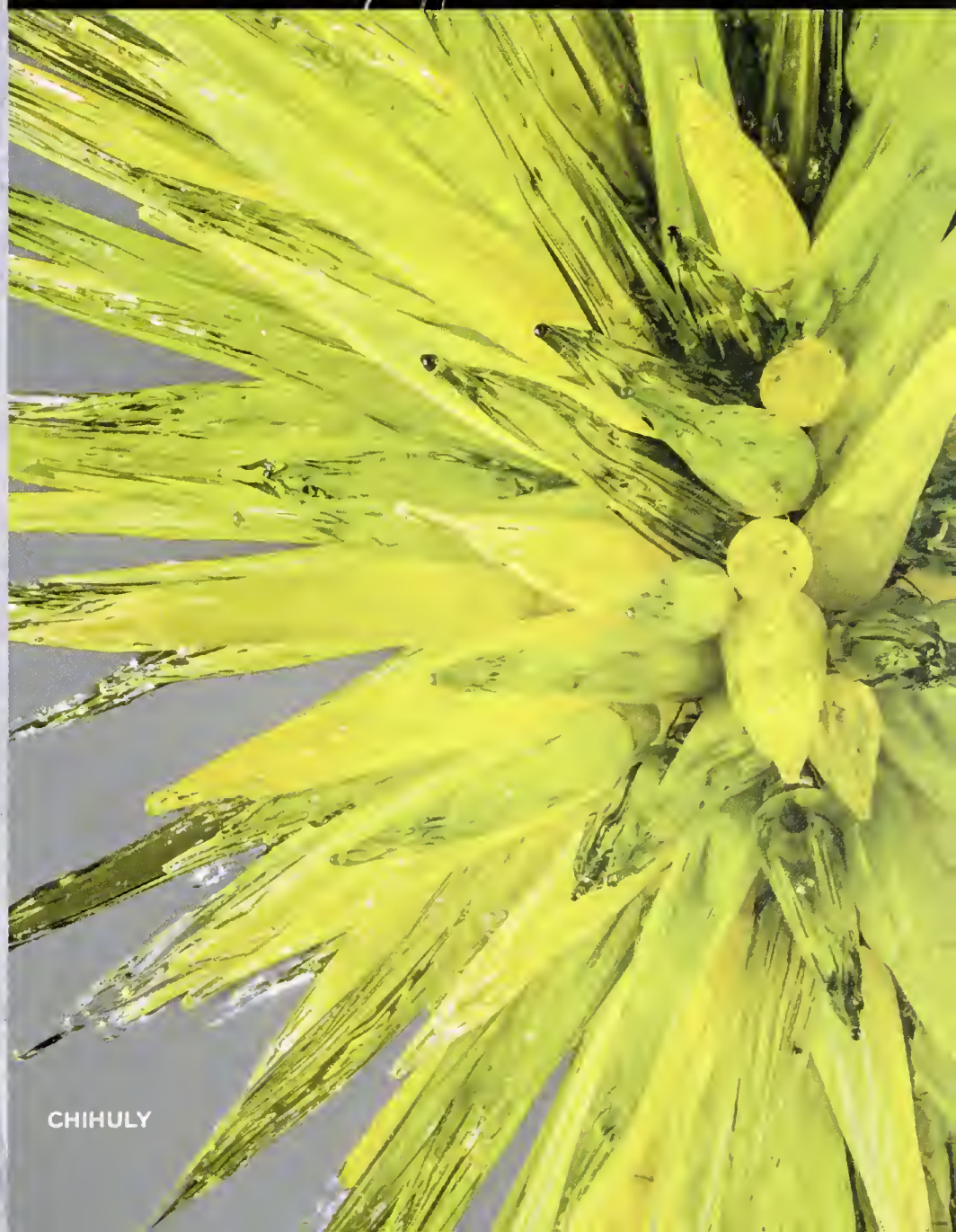
JANE ASH POITRAS: NEW ACQUISITIONS OF CONTEMPORARY FIRST NATIONS ART

were disco

plants are



THE WARLORD'S STRONGHOLD: MYSTERY ON THE SILK ROAD



CHIHULY

Reflecting on a Year of Milestones

As we commemorate Canada's 150th anniversary of Confederation, we reflect proudly, and gratefully, on the many achievements our committed community of donors, corporate partners, and dedicated volunteers helped make possible. Your inspiring generosity resonates through every exhibition, research discovery, and education and community outreach program at the Museum. We are also deeply appreciative of our dedicated ROM Board of Governors, who are integral partners in generating resources and building our donor base. Community engagement in many ways expresses the link between this year's record Museum attendance and the 3,245 donors of all levels who supported the ROM by giving $19.7 million last year—60.5 percent more than the previous year!

We have many gratifying milestones to share. The ROM Governors' endowment now exceeds $44.4 million in assets thanks to generous donors following a year of outstanding investment performance. Along with a new matching-funds opportunity, this provided the excitement to mobilize donor support in establishing two new endowed curatorships, one of the Museum's funding priorities. The philanthropic leadership of the Bishop White Committee created the new Bishop White Committee Curator of Japanese Art & Culture, a first-of-its-kind position in Canada. As well, a $5 million gift from Dan Mishra—the largest donation ever made to the Museum's South Asian collections area—also permanently endowed the Dan Mishra Curatorship of South Asian Art & Culture, and will help expand public outreach.

These and other endowed funds will continue to provide a secure basis from which the Museum can interpret its collections and share new knowledge for generations to come. Equally important to the ROM's future are our Currelly Legacy Society members, who have each committed to leaving a promised gift to the ROM, representing approximately $32.3 million in future bequests and other planned gifts. Last year we were privileged to receive more than $4 million from individuals, including a $3.7 million installment of a $10 million bequest from the Estate of Robert H. Ellsworth to support our initiatives in Chinese art and culture.

We also celebrate a $1 million gift from The Slaight Family Foundation as part of a $12 million investment shared with 14 other charitable beneficiaries—one of the largest of its kind ever directed to improve outcomes for Indigenous communities in Canada. At the ROM, this donation will launch an innovative digital-learning and multiple-visits initiative for Indigenous students and their peers.

Last year marked record support from our Royal Patrons Circle and Young Patrons Circle, who collectively contributed close to $1.9 million in individual gifts. To further engage new contributors, our first-ever digital crowdfunding initiative, the "Make a Splash" campaign, sponsored by EQ Bank, invited the public to support the Blue Whale Project; 821 individuals responded, including 570 new donors. An integrated cause-marketing program in partnership with J.Crew enhanced the Campaign's visibility and awareness with whale-themed, cause-branded apparel.

In addition to our philanthropic donors, our valued corporate partners continued to support the Museum to help us reshape how we connect with our visitors. Through their renewed sponsorship of Friday Night Live, the ROM's signature afterhours series, Ford Motor Company of Canada, Ltd. and Peroni elevated the program's ongoing success as we cultivate and engage younger audiences. Moreover, CIBC presented our elegant biennial ROM Ball, celebrating Canada's 150th anniversary of Confederation. We are grateful to our corporate partners, sponsors, and the ROM Ball Committee for helping us create an unforgettable evening that raised more than $700,000 net in support of the Museum.

Every donation and every expression of personal commitment makes a difference, and truly matters. We are honoured to embrace our inspiring community of supporters. Thanks to all of you, we look ahead with a sense of optimism about what can be accomplished when we come together to advance wonder and discovery at your Museum. A decade following the successful completion of the Renaissance ROM campaign and the addition of the international landmark Michael Lee-Chin Crystal, we are now better positioned than ever to build on these many remarkable achievements and seize the ROM's exciting future, and the many extraordinary milestones ahead.

Thank you again to our donors and volunteers for your generosity and dedication, which enable us to preserve, enrich, and share our renowned collections. We are deeply grateful to our tireless Board of Governors for their commitment, vision, and leadership. This powerful collective support makes a vital difference, and fuels every transformative experience of art, culture, and nature at the ROM.

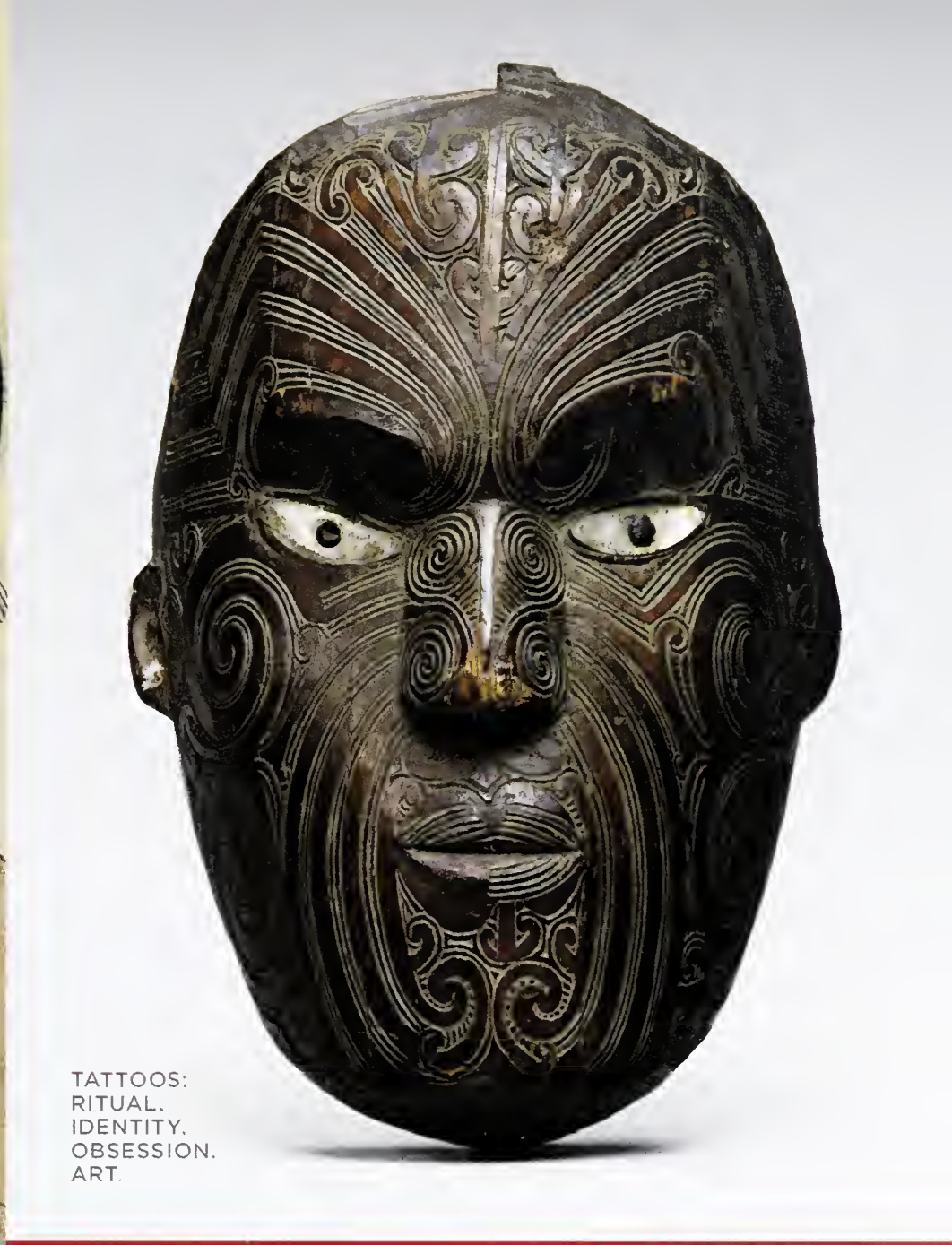
Susan Horvath

SUSAN HORVATH
PRESIDENT & CEO
ROM GOVERNORS

ROBERT E. PIERCE
CHAIRMAN
ROM BOARD OF GOVERNORS

Clockwise from upper left: *Wakashu with a Shoulder Drum*, Hosoda Eisui (fl. 1790–1823). Koruru or parata mask, New Zealand, 19th century. John Freeman Acquah, Anomabo Workshop, Kyirem No. 6 Company Anomabo.

A THIRD GENDER: BEAUTIFUL YOUTHS IN JAPANESE PRINTS



TATTOOS: RITUAL. IDENTITY. OBSESSION. ART.

OUT OF THE DEPTHS: THE BLUE WHALE STORY

ART, HONOUR, AND RIDICULE: ASAFO FLAGS FROM SOUTHERN GHANA

1.35 million
people visited the Museum last year

Tattoos: Ritual. Identity. Obsession. Art. attracted **116,754** visitors

***CHIHULY* DREW 313,721 VISITORS**

Tattoo photo by Ryan Walker. Chihuly photo by Dale Chihuly. *Persian Ceiling*, 2012. 25 x 15'. Montreal Museum of Fine Arts, installed 2013. © Copyright 2012 Chihuly Studio. All rights reserved. Dale Chihuly photo © Copyright 2016 Chihuly Studio. All rights reserved.

100,000 FREE ADMISSION TICKETS DISTRIBUTED TO ROMCAN PARTNERS

600 SCIENTISTS VOLUNTEERED AT THE GTA

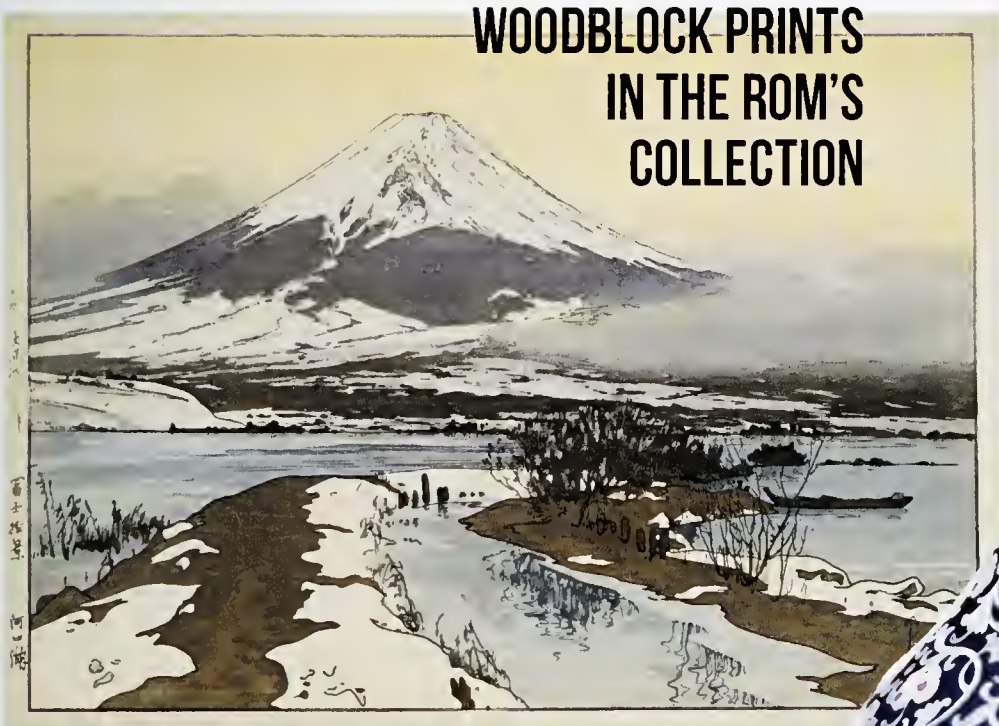
BIOBLITZ

The ROM generated over **146 million** social media impressions

#1 IN ATTENDANCE AMONG CANADIAN CULTURAL INSTITUTIONS

30 METRES

LENGTH OF THE BLUE WHALE



2,500 JAPANESE WOODBLOCK PRINTS IN THE ROM'S COLLECTION

NUMBER OF OBJECTS ON DISPLAY IN THE ROM'S GALLERIES

30,000

Crystal and Blue Whale photo by Roger Yip

FINANCIAL HIGHLIGHTS

Record-breaking **1.35 million** visitors in 2016–17, a 23% increase over the prior year.

Strong exhibition attendance for *CHIHULY*, *Tattoos*, *Wildlife Photographer of the Year*, and *The Blue Whale Story*.

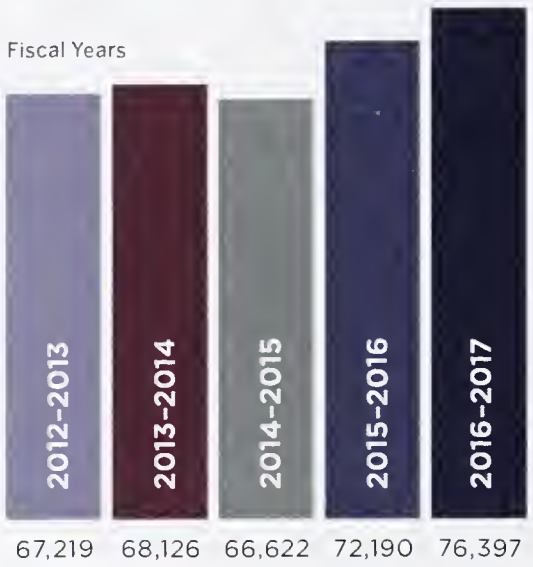
Operating revenue **increase of 8%** over the prior year. The proportion of self-generated revenue was 60% for the year on an adjusted basis.

Excess revenue over expenses of **$700,000** for the year.

Long-term debt **reduced by $4.1 million**. Remaining balance of $26 million is not due until 2027.

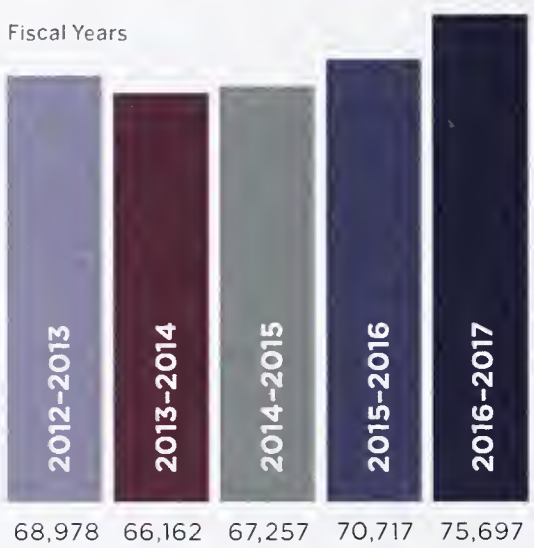
Merger of ROM Pension Plan with the Colleges of Applied Arts and Technology Pension Plan approved by Financial Services Commission of Ontario.

Revenue



2016–2017	
PROVINCE OF ONTARIO	36%
ROM GOVERNORS	9%
OTHERS	1%
ADMISSION FEES	17%
AMORTIZATION OF DEFERRED CAPITAL CONTRIBUTIONS	15%
EVENTS AND CONCESSION REVENUE	11%
MEMBERSHIP REVENUE	4%
PROGRAMS & EDUCATION	3%
OTHER INCOME	3%
DONATIONS	1%

Expenses



2016–2017	
SALARIES AND BENEFITS	45%
AMORTIZATION	16%
SUPPLIES AND COST OF GOODS SOLD	6%
MARKETING AND PROMOTIONS	5%
UTILITIES	5%
GENERAL ADMINISTRATION	5%
REPAIRS, MAINTENANCE, AND EXHIBITION DEVELOPMENT COSTS	4%
OBJECTS AND SPECIMENS	4%
TELEPHONE, EQUIPMENT, & IT	3%
RENTAL AND LEASES	2%
FREIGHT AND TRANSPORTATION	2%
RESEARCH AND TRAINING	1%
INTEREST AND BANK CHARGES	1%
MISCELLANEOUS EXPENSES	1%

*All amounts expressed in thousands of dollars

Photo by Roger Yip.

ROM GOVERNORS' FINANCIAL HIGHLIGHTS

The office of the ROM Governors is committed to the highest standards of accountability and transparency, and is among the first cultural charities to be accredited by the Imagine Canada Standards Program.

Financial highlights for the year ended March 31, 2017

$19.7 MILLION
GROSS FUNDRAISING REVENUE

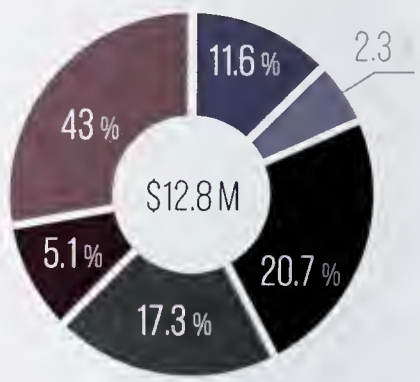
3,245
NUMBER OF DONORS

$44.8 MILLION
ENDOWMENT BALANCE

$12.8 MILLION
GRANTING TO THE MUSEUM

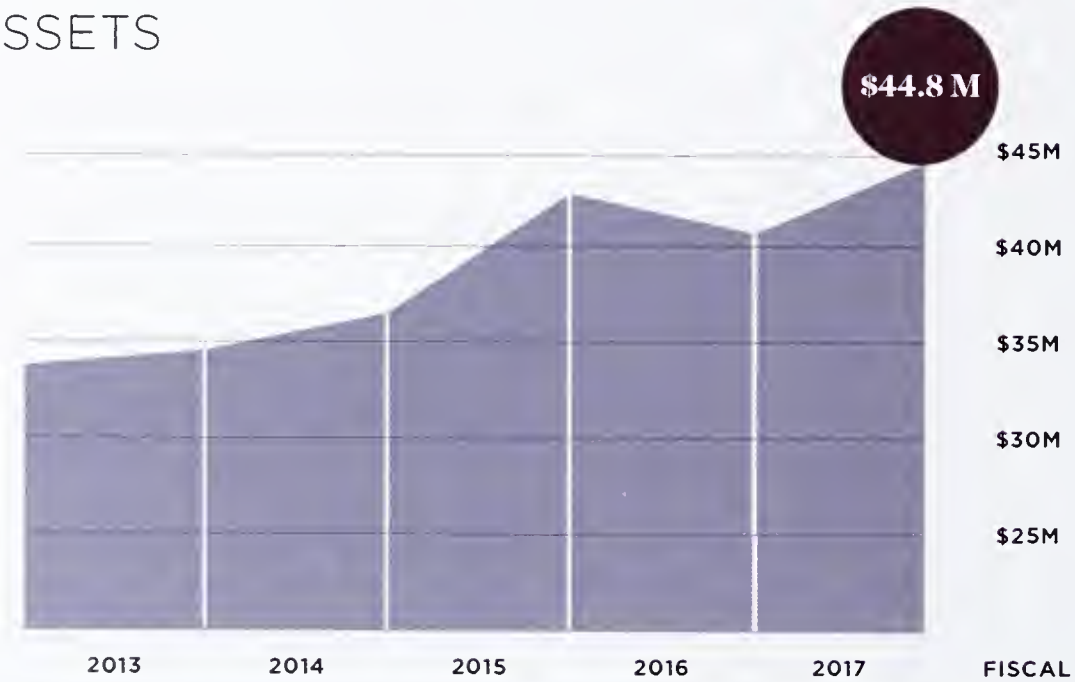
FUNDRAISING REVENUE AND PROGRAM EXPENSES

Museum Granting



- ACQUISITIONS & RESEARCH
- HIGHEST PRIORITY NEEDS
- LOUISE HAWLEY STONE CHARITABLE TRUST
- EXHIBITIONS & PROGRAMS
- CURATORIAL SUPPORT
- GALLERIES & CAPITAL NEEDS

ENDOWMENT ASSETS



Investment Returns
+10.6 %

Five-Year Annualized Return

Life on Land
La vie sur la terre
CRETACEOUS
CRÉTACÉ

ROM LEADERSHIP

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*Deceased

Photo by Ryan Walker

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*Deceased

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The ROM Honorary Governors are a dedicated group of volunteers with extensive records of service, and support of the Museum. They continue to advance the objectives of the Royal Ontario Museum, acting as important advocates and ambassadors for the Museum's mission and programs.

*Deceased

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Pension Committee dissolved
March 31, 2017

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"No other substance transmits light, colour, and form as beautifully as glass."

—DALE CHIHULY

Exhibitions

Exhibitions at the Museum in 2016–2017 included spectacular displays of art, culture, and nature—sharing the stories of the world with our visitors through exhibitions such as *CHIHULY*, *Wildlife Photographer of the Year*, and *Tattoos: Ritual. Identity. Obsession. Art.* Our collections, research, and expertise were also shared with communities across the country through the Museum's mobile programs.

1

MAJOR EXHIBITIONS

1

CHIHULY

Garfield Weston Exhibition Hall
Level B2, Michael Lee-Chin Crystal
Supporting Sponsors Saks Fifth Avenue, Delta Airlines
Media Partners Toronto Star, CTV
Government Partner OCAF

The recording-breaking attendance of 313,721 visitors to *CHIHULY* made this exhibition one of the most popular exhibitions in the Museum's history. ROM visitors were captivated by the visually stunning artworks of this luminous show, which featured 11 spectacular installations, including a number of Dale Chihuly's iconic pieces, as well as artworks created exclusively for the ROM exhibition. A favourite with visitors of all ages, the popularity of *CHIHULY* contributed to an exceptionally strong summer and fall season for the ROM. With its vibrant artwork, *CHIHULY* has also proven to be a remarkably photogenic and "instagrammable" exhibition—generating more than 14,000 visitors' images that were shared via social media.

Dale Chihuly, *Persian Ceiling*, 2012. Royal Ontario Museum, Toronto, installed 2016. Photo by Brian Boyle.

2016-2017 Exhibitions

MAJOR EXHIBITIONS

A THIRD GENDER: BEAUTIFUL YOUTHS IN JAPANESE PRINTS

ART, HONOUR, AND RIDICULE: ASAFO FLAGS FROM SOUTHERN GHANA

CHIHULY

ISAAC JULIEN: OTHER DESTINIES

OUT OF THE DEPTHS: THE BLUE WHALE STORY

TATTOOS: RITUAL. IDENTITY. OBSESSION. ART.

WILDLIFE PHOTOGRAPHER OF THE YEAR

GALLERY INSTALLATIONS

JANE ASH POITRAS: NEW ACQUISITIONS OF CONTEMPORARY FIRST NATIONS ART

MAPS, BORDERS AND MOBILITY IN AFRICA

A WARLORD'S STRONG-HOLD: MYSTERY ON THE SILK ROAD

2

TATTOOS: RITUAL. IDENTITY. OBSESSION. ART.

Roloff Beny Gallery, Level 4,
Michael Lee-Chin Crystal
Curators Dr. Christopher Darling and Dr. Kenneth Lister
Media Partner Indie88

Coming from the musée du quai Branly in Paris, where the exhibition received rave reviews, *Tattoos: Ritual. Identity. Obsession. Art.* explored the 5,000-year-old multifaceted world of tattooing, showcasing a visual history of body art and markings, ancient tools, and commissioned tattooed silicone body reproductions, inked by some of the most respected tattoo artists in the contemporary world.

The Last Tattooed Women in Kalinga. Jake Versoza. Philippines, 2012.

Kojo Acquah, Unidentified Workshop. Dontson No 2 Company, Abura Mepeseduadzi.

3

ART, HONOUR, AND RIDICULE: ASAFO FLAGS FROM SOUTHERN GHANA

Patricia Harris Gallery of Textiles & Costume, Level 4
Michael Lee-Chin Crystal
Curator Dr. Silvia Forni

Art, Honour, and Ridicule: Asafo Flags from Southern Ghana presented a historical and contemporary look at Asafo flags. The stunning handcrafted flags featured in the exhibition, as well as the brilliant costumes, artifacts, and stirring videos, were created for the numerous military Asafo companies of the Fante states along the coast of Southern Ghana. Historically, Asafo companies were in charge of the safety and protection of the local community as well as warfare. Today the Asafo companies act as the vibrant core of local communities. Their unique flags depict narratives of pride, wisdom, and defiant messages to enemies, and are sacred objects depicting the spirit and history of a company.

EXHIBITIONS

4

A THIRD GENDER: BEAUTIFUL YOUTHS IN JAPANESE PRINTS

Centre Block, Level 3
Curator Asato Ikeda

Four hundred years ago in Japan, male youths, called *wakashu*, were the objects of sexual desire for women and men. Creating a third gender, *wakashu* looked different from both women and adult men and played distinct social and sexual roles. The exhibition *A Third Gender* explored the complex system of sexual desire and social expectation from 1603 to 1868 in Edo Japan. Featuring stunning woodblock prints, paintings, illustrated books, kimono, and armour, it tells a pivotal story in the history of human sexuality. Unsettling contemporary North American values, *A Third Gender* invited visitors to think differently about gender and sexuality.

5

ISAAC JULIEN: OTHER DESTINIES

Centre Block, Level 3
Presenting Sponsor TD Bank Group

This exhibition featured two remarkable film installations by acclaimed British contemporary artist Isaac Julien, addressing issues of globalization, movements of peoples, and displacement. The visually encompassing narratives of these films reflect the past while projecting the future. The film *WESTERN UNION: Small Boats* tells the stories of people seeking a better life and their dangerous journeys across the Mediterranean Sea to escape war and famine, while the film *True North* was inspired by Matthew Henson, the black American explorer who accompanied Robert Peary to the North Pole.

6

OUT OF THE DEPTHS: THE BLUE WHALE STORY

Garfield Weston Exhibition Hall
Curators Mark Engstrom, Burton Lim, Jacqueline Miller, Oliver Haddrath, Dave Ireland, Gerry De Iuliis
Supporting Sponsor Newfoundland and Labrador Tourism
Exhibit Patron The Dorothy Strelsin Foundation
Media Partner Toronto Star
Government Partner Ontario 150

This ROM original exhibition retold the tragic story of the blue whales that washed ashore in 2014, and the unprecedented opportunity for research and conservation that resulted. The exhibition brought visitors face to face with the enormous 80-foot skeleton of Blue, and uncovered the mind-blowing biology of blue whales, their humongous hearts, their unusual feeding behaviour, how they communicate, and their evolution from land to sea. The exhibition detailed how ROM researchers are studying whales' DNA to unlock some of the mysteries surrounding these large but elusive creatures, and provided insight into the global decline of the blue whale population and what is being done to protect the world's largest animal.

7

WILDLIFE PHOTOGRAPHER OF THE YEAR

Roloff Beny Gallery, Level 4
Curators Dr. Doug Currie and Mark Peck

The ROM's presentation of the longest-running and most prestigious nature photography competition in the world returned for its fourth year in 2016. The *Wildlife Photographer of the Year* competition attracts tens of thousands of submissions from all ages and skill levels. Premiering at London's Natural History Museum before embarking on a world tour, the exhibition showcased category finalists and winners of the competition through 100 breathtaking photographs.

GALLERY INSTALLATIONS

8

JANE ASH POITRAS: NEW ACQUISITIONS OF CONTEMPORARY FIRST NATIONS ART

Daphne Cockwell Gallery of Canada: First Peoples, Level 1
Hilary and Galen Weston Wing

Featuring four paintings recently acquired by the ROM that explore colonialism and traditional knowledge of the therapeutic properties and spiritual significance of plants. These works incorporate knowledge that is taught and knowledge that is revealed, in combination with a powerful artistic vision.

9

MAPS, BORDERS AND MOBILITY IN AFRICA

Shreyas and Mina Ajmera Gallery of Africa, Michael Lee-Chin Crystal, The Americas, and Asia-Pacific, Level 3
Curator Dr. Silvia Forni

Maps, Borders and Mobility in Africa reflects upon the Berlin Conference, a critical event in African history. Through a series of maps spanning more than seven centuries, this installation explores how European propaganda progressively voided African lands of cultures, political organizations, and history to legitimize Europeans' colonial claims. The African borders created during the Berlin Conference are still in place today. The installation invites visitors to reflect on the shifting representations of the African territory and the impact borders have on people's lives.

10

A WARLORD'S STRONGHOLD: MYSTERY ON THE SILK ROAD

Wirth Gallery of the Middle East, Level 3, Michael Lee-Chin Crystal

In the mid 1970s, the ROM led an exploratory expedition to the site of Saray Yazdigirdi, translated as "Yazdigird's palace," situated on the edge of the Zagros mountains in western Iran. Artifacts discovered during the excavation contradicted earlier understanding. The ROM's study of the decorative architectural ornaments revealed this was not the palace of a king as once believed, but a fortified stronghold from second century Parthia in Iran. The ruins were reinterpreted as the retreat of a Persian warlord—a robber baron who plundered goods from caravans travelling along the legendary Silk Road.

ROM TRAVELS THE WORLD

TRAVELLING EXHIBITIONS

A Third Gender: Beautiful Youths in Japanese Prints, an exhibition originally created by the ROM's curatorial team, went on to a critically acclaimed second installation at the Japan Society in New York City from March through June, 2017. *A Third Gender* drew approximately 9,000 visitors during the exhibition and was the second most well-attended exhibition at Japan Society in five years. On average, *A Third Gender* had double the admissions of the previous three exhibitions at The Japan Society. *Pharaohs and Kings: Treasures of Ancient Egypt and China's Han Dynasty*, an exhibition created using objects from the ROM's collection, was the result of collaboration between the ROM and the Nanjing and Jinsha Site Museums in China.

1,000,000 THE NUMBER OF VISITORS WHO ATTENDED *PHARAOHS AND KINGS*

Top: *WESTERN UNION Series No. 3 (Flight Towards Other Destinies 2)*, 2007. Bottom: *Termite*, Willem Kruger, South Africa

ROM GOVERNORS

The Depths of Our Gratitude Know No Bounds!

Many supporters shared our vision for the exhibition and helped bring *Out of the Depths: The Blue Whale Story* exhibition to life. They ranged from generous corporations to first-time donors participating in our *Make a Splash* Campaign. Sponsored by EQ Bank, the Campaign raised more than $140,750 and represented hundreds of $40 donations from the community! Their names formed a big blue whale mural in Hyacinth Gloria Chen Crystal Court as a public expression of our thanks.

Blue Whale Project Inspires Partnership With J.Crew and ROM Children's Book

This past year saw ROM friends and family proudly wearing apparel from J.Crew's Garments for Good product line, featuring whimsical, hand-sketched whales. Fifty percent of the retail price of these styles will go toward the Blue Whale project, helping to conserve this endangered species. To teach our youngest audience members about blue whales, the ROM published a children's book called *The Day the Ocean Disappeared*, generously supported by Nita and Donald Reed.

The new Yamana Gold Inc. Earth Sciences Collections Care Centre and Hatch Earth Sciences Learning Lab

Collections & Research

The Museum's reputation as a leader in field research and new and original scholarship continues to grow. Over the past year, our Natural History and World Cultures curators published articles, books, and book chapters in peer-reviewed academic journals, delivered academic presentations at conferences around the world, and conducted fieldwork research in 32 countries.

ANNUAL RESEARCH COLLOQUIUM

Whether in the fields of biodiversity, paleontology, earth sciences, visual arts, material culture, or archaeology, the ROM continues to expand the boundaries of knowledge, playing a vital role in advancing our global understanding of the natural and cultural world. In the spring of 2016–2017, the Museum again hosted its annual ROM Research Colloquium and Vaughan Lecture, presenting curatorial lectures on a wide variety of research topics that all are welcome to attend. This thought-provoking event highlights research and discoveries that have been undertaken over the previous year. Curators from diverse fields throughout the Museum explore the intersections of art, culture, and nature, making 10-minute presentations on a wide array of topics. This year the colloquium's featured event, the Vaughan Lecture, featured the presentation *Of Africa: Things, People and Ideas* by curator Silvia Forni, who discussed the recent work she has undertaken to create a renewed sense of engagement between communities and the Museum's African collection.

COLLECTIONS & RESEARCH

The map below shows the locations where ROM's curatorial research teams undertook projects in 2016–2017. In total, the Museum's curatorial teams conducted research in 32 countries outside Canada, as well as in five Canadian provinces over the last year.

DR. JEAN-BERNARD CARON
SENIOR CURATOR, INVERTEBRATE PALAEONTOLOGY

Dr. Caron published three high-profile papers during the last fiscal year highlighting research on fossils from the ROM's Burgess Shale collection. A paper in *BMC Biology* led by PhD candidate Karma Nanglu described a very large and unusual hemichordate worm that lived in tubes. Such tubes were previously regarded as algae. A paper in *Nature* provided a new classification for a group of shelly fossils called hyoliths that lived for more than 300 million years. Led by Joe Moysiuk, a University of Toronto undergraduate student, the new research revealed that hyoliths are closely related to brachiopods and not to molluscs as had long been believed. Another paper by Caron and PhD candidate Cédric Aria, now a post-doctoral fellow at the Nanjing Institute of Geology and Palaeontology, Chinese Academy of Sciences in Nanjing, China, published in *BMC Evolutionary Biology*, described a very unusual new species of lobopodian, a group of worm-like animals with soft legs which appeared during the Cambrian era. Dr. Caron and his crew spent 64 days in the field in northern Kootenay National Park in British Columbia during the summer of 2016, collecting close to 10,000 fossils of various marine organisms dating back to the Cambrian period, and found several new Burgess Shale sites.

DR. WEN-CHIEN CHENG
LOUISE HAWLEY STONE CHAIR OF EAST ASIAN ART

Cheng was in Washington D.C. and Salem, Massachusetts, in early March for her ancestor portrait project. Cheng studied a selection of ancestor portraits from the collection at the Sackler/Freer Galleries as the collection is related to the ROM ancestor portrait collection in many aspects. A special viewing of portraits was also arranged at the Peabody Essex Museum. In addition, Cheng has been working intensively on the catalogue writing for the exhibition *Faces to Remember: Chinese Portraits of the Ming and Qing Dynasties*. Cheng is also completing her essay that will introduce the ROM's collection of ancestor portraits. This year the Association for Asian Studies Annual Conference was held in Toronto. Cheng chaired a panel titled *Imported Luxury in East Asia: Toward a New Methodology* with a focus on relatively understudied "import art." The four panelists explored East Asian countries' fascination with luxury goods from foreign countries during the nineteenth century.

DR. CRAIG CIPOLLA
ASSOCIATE CURATOR, NORTH AMERICAN ARCHAEOLOGY

The World Cultures Fieldwork Fund supported Dr. Cipolla's ongoing archaeological research on the Mohegan Reservation in Uncasville, Connecticut. The overall project is dedicated to the study of reservation households during the eighteenth century. The excavation and analysis is part of the Mohegan Archaeology Project, a long-running collaboration between Cipolla and the Mohegan Tribe of Connecticut. Cipolla works in partnership with the Mohegan Tribal Historic Preservation Office and Archaeology Department to design research and teaching methods that respect Mohegan interests, sensitivities, and needs.

ROBERT LITTLE
MONA CAMPBELL CHAIR OF DECORATIVE ARTS

Earlier this year, Robert Little undertook the opening of the spectacular new Gallery of Modern Design. The gallery examines everything from French Art Deco to the clean-lined mid-century style popularized in Scandinavia. Little has just concluded the acquisition of a collection of important Vienna, Meissen, and other eighteenth-century Continental porcelains from the Redlich family that have been on loan to the ROM since 1960.

Little is also currently working on research for potential acquisitions, including furniture and related documents by French Art Deco designer Jules Leleu, and a North German Biedermeier Fall Front secretary (ca. 1810–1830).

PAUL DENIS
ASSISTANT CURATOR, GREEK & ROMAN

Paul Denis continues research on the recent acquisition of a Roman marble head of an athlete. Denis is also preparing a manuscript, *Verifying Provenances*, for publication by the Archaeological Institute of America in January 2018, using three acquisitions made by the Greek and Roman department in 1925 and 2015 as case studies. Denis travelled to New York City to do research at the Metropolitan Museum of Art and to Princeton University to view and study an exhibition of the Greek vase painter—*The Berlin Painter and His World*. Denis is also planning the re-installation and expansion of the jewellery display in the Greek galleries to include recent acquisitions and an important loan of engraved gems and rings.

DR. DEEPALI DEWAN
DAN MISHRA CURATOR OF SOUTH ASIAN ART & CULTURE

There are a number of important contemporary art fairs in the Asian region. In India, two of the most significant are the annual India Art Fair, founded in 2008 and taking place in the nation's capital of New Delhi, and the Kochi-Muziris Biennale, founded in 2014 and taking place in the ancient port city of Cochin (now Kochi) on the western coast of India. In February 2017, Dewan travelled to India to attend these art fairs to survey the contemporary production in the region, network with artists and museum professionals, and observe the changing and growing infrastructure for cultural engagement that is one of the many facets that has put India on the global stage. In addition, Dewan visited the back-alley shops in both cities to source artifacts that tell a different story about South Asian art history for acquisition into the ROM's collection.

DR. DAVID EVANS
DEPUTY HEAD, NATURAL HISTORY AND JAMES AND LOUISE TEMERTY ENDOWED CHAIR OF VERTEBRATE PALAEONTOLOGY

Dr. Evans has undertaken a multi-year palaeontological survey of the Milk River region of southern Alberta focusing on large dinosaur remains. The 2016 field season resulted in the continued collection of a number of significant fossils, particularly skeletons. Work continued at the Lost River ceratopsid bonebed, at the two hadrosaurs on the Lost River Ranch, and at the previously found Daspletosaurus. Significant skull material was collected at the Daspletosaurus and Gryposaurus sites. A juvenile centrosaurine skeleton was also found and collected. In addition to continuing excavation at previous quarry sites, 144 specimens were collected as part of field surveys, and two significant historic quarry sites were relocated.

DR. HERNÁN LÓPEZ-FERNÁNDEZ
CURATOR, ICHTHYOLOGY

During this fiscal year, Hernán López-Fernández undertook three field expeditions to Guyana, Suriname, and Uruguay in South America. Together, these expeditions resulted in 1,566 lots of specimens and 2,415 tissue samples added to the ichthyology collection. López-Fernández, along with colleagues and graduate students, has identified a variety of species of fishes new to science, including several cichlids, a catfish, a characin, and a fruit-eating pacu, a cousin to the piranha. The López-Fernández lab has also published four research papers, including one which revealed how the invasion of Central America by a single evolutionary lineage of cichlids from South America opened vast new ecological opportunities for cichlids to diversify. As a result, a single invading lineage differentiated into nearly 200 species that today dominate modern Central America.

COLLECTIONS & RESEARCH

DR. SILVIA FORNI
CURATOR, AFRICAN ART & CULTURE

Dr. Forni continues the research for the *Black Canada* exhibition, scheduled for January 2018. Together with Dominique Fontaine and Julie Crooks, Forni has finalized the selection of artists and is now working to develop of the exhibition and publication. Forni is also co-leading with Dr. Cara Krmpotich the museum quadrant of a Mellon project of the Jackman Humanities Institute. Within this context she is working on a collaborative research project on Museums, Public History, and the Cycles of Activism in collaboration with colleagues from the University of Toronto and the University of the Western Cape in South Africa. Forni has been expanding her research on contemporary African art by visiting the Armory Show in New York in March, the Frieze Fair in May, and the opening of the Venice Biennale.

DR. ARLENE GEHMACHER
CURATOR FOR CANADIAN PRINTS & DRAWINGS

Dr. Gehmacher continued research on key works in *Canadian Watercolours and Drawings in the Royal Ontario Museum, vol. 3*. One of these is the entry for Vincent Clemens' album of watercolours; additional inscriptions were discovered on the verso of the mounted watercolours. Fibre optic illumination enabled this finding, and digital photography and editing has allowed researchers to decipher the content and place in context not just of individual watercolours, but also of the artist's approach to field notes. Rex Woods continues to be researched, as Gehmacher worked closely with students in her University of Toronto class who chose illustrations by Woods as their major research assignment. Research has revealed a completely different aspect of Rex Woods' approach to and understanding of how imagery works in a commercial context. The University of Toronto class was instrumental in developing an aspect of the Rex Woods project that will be a key part of the publication and exhibition.

DR. SEBASTIAN KVIST
ASSOCIATE CURATOR, INVERTEBRATE ZOOLOGY

Among the 13 research projects undertaken by Kvist this year, two projects are summarized below. The first, titled Comparative Transcriptomic Analyses of Three Species of Placobdella, confirms a single origin of blood feeding in leeches. Through this research Kvist asserts that the ancestor of all leeches possessed anticoagulants. The second research project studied bloodfeeding leeches that feed on a variety of prey and how the prey diversity dictates the anticoagulants secreted by the leech. Kvist's research on a shark-feeding leech found that this leech has lower diversity of anticoagulants than other species, and infers this is because the leech seldom drops off its host, so that it won't need anticoagulants that are specific to other hosts.

DR. BURTON LIM
ASSISTANT CURATOR OF MAMMALOGY

During the summer of 2016, Dr. Burton Lim completed the sixth year of an annual biodiversity monitoring project in Guyana. This small country in South America is implementing a low carbon development strategy that includes preserving natural habitats such as tropical lowland rainforest that comprises 80 percent of Guyana's territory. Lim's study incorporates standardized methods to survey bat species diversity and relative abundance for comparisons among sites and between years. The accumulating baseline dataset will be valuable for monitoring the environment and useful for distinguishing between natural climate fluctuations or human-induced changes. The project is coordinated by Operation Wallacea, which is an organization focused on science education. About 20 university students helped collect biodiversity data on not only bats, but also other animal groups such as birds, insects, amphibians, and reptiles. In turn, this next generation of biologists received hands-on experience in scientific field methodology and its importance to conservation biology.

ROM GOVERNORS

ROM and Bishop White Committee Establish Curatorship of Japanese Art & Culture

In June, the ROM proudly announced the establishment of the Bishop White Committee Curatorship of Japanese Art & Culture—the first endowed position of its kind in Canada. This prestigious role was made possible by the Bishop White Committee, a group of long-standing ROM volunteers who have enabled the Museum to steward and display the largest collection of Japanese art in Canada. "The creation of the Bishop White Curatorship of Japanese Art & Culture is one of the many ways the Committee has been a catalyst for important acquisitions, research, and gallery development at the ROM," said Liz Mitchell, Committee Chair and ROM Trustee.

DR. ALEXANDRA PALMER
NORA E. VAUGHAN SENIOR CURATOR, TEXTILES & COSTUME

In addition to extensive research work for the upcoming Christian Dior exhibition, Dr. Palmer continues with the ongoing research project, *Recuperating Fashion 1700–2000*. The project presents a revisionist fashion history by showing the dynamic, economic, social, and cultural capital of trans-cultural, trans-temporal, and trans-gendered elite fashions. It tracks the life histories of orphaned extant fashions in museum collections that are reconfigured and reworn over decades and even centuries. Palmer is also working on *Canadian Fashion Icons* 1867–2017, socio-cultural historical research on Canadian-made fashions in the collections at the ROM. In addition, together with Dr. Sarah Fee, Palmer co-organized the Cloth Cultures: Future Legacies of Dorothy K. Burnham conference. A Connection Grant from the Social Sciences and Humanities Research Council of Canada funded the conference.

DR. KIM TAIT
TECK ENDOWED CHAIR OF MINERALOGY

Determining the age of planet-shaping impacts is the first step toward reconstructing the initial conditions of early crustal evolution and potential habitability. To this end, Tait says the earliest mineral remnants of planetary crusts are of great value. Minerals have been shown to preserve a wealth of microstructural and isotopic information for reconstructing the impact and temperature evolution of crust on planetary bodies.

The objective of Tait's research program is to use minerals as probes of solar system evolution. Tait's goal is to expand our observations of the mineralogical constituents of extraterrestrial samples by using modern methods of chemical and structural analysis, and to use that information to constrain their petrological history. This year Tait completed a geochemical and isotopic survey of 21 Martian meteorites in the ROM and NASA collection to further the understanding of complex planet-scale evolution of Mars.

DAVID RUDKIN
ASSISTANT CURATOR, INVERTEBRATE PALAEONTOLOGY

Highlights of Rudkin's research over the last fiscal year include the publication early in 2017 of two jointly authored papers on Devonian fossils from Ontario. One of these, describing and naming a new taxon of giant, predatory "Bobbit" worm, received major international media attention. The second paper established a new species name for another large marine predator, Onychodus eriensis (a sarcopterygian fish), based primarily on previously undescribed fossils from older ROM collections.

Rudkin's ongoing cooperative research efforts are currently focused on important new fossil arthropods from Ordovician strata in southern Ontario and northern Manitoba. A new development for the latter project was the excavation in August 2016 of critical fossil-bearing rocks from an exposed coastal site on Hudson Bay, and their relocation to the Churchill Northern Studies Centre. This phase of his work was supported by a National Geographic Research and Exploration grant (to Rudkin's collaborator Michael Cuggy, University of Saskatchewan).

ROM CURATORS

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MARY BURRIDGE
Assistant Curator, Ichthyology

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DOUG CURRIE
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CHRIS DARLING
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PAUL DENIS
Assistant Curator, Greek & Roman

DEEPALI DEWAN
Deputy Head, World Cultures
Dan Mishra Curator of South Asian Art & Culture

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SARAH FEE
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SILVIA FORNI
Curator, African Art & Culture

ARLENE GEHMACHER
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Mona Campbell Chair of Decorative Arts

HERNÁN LÓPEZ-FERNÁNDEZ
Curator, Ichthyology

DEB METSGER
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Nora E. Vaughan Senior Curator of Textiles & Costume

CLEMENS REICHEL
Curator Ancient Near Eastern Archaeology

DAVID RUDKIN
Assistant Curator, Invertebrate Palaeontology

KEVIN SEYMOUR
Assistant Curator, Vertebrate Palaeontology

CHEN SHEN
Senior Curator, East Asian Archaeology

KIM TAIT
Teck Endowed Chair of Mineralogy

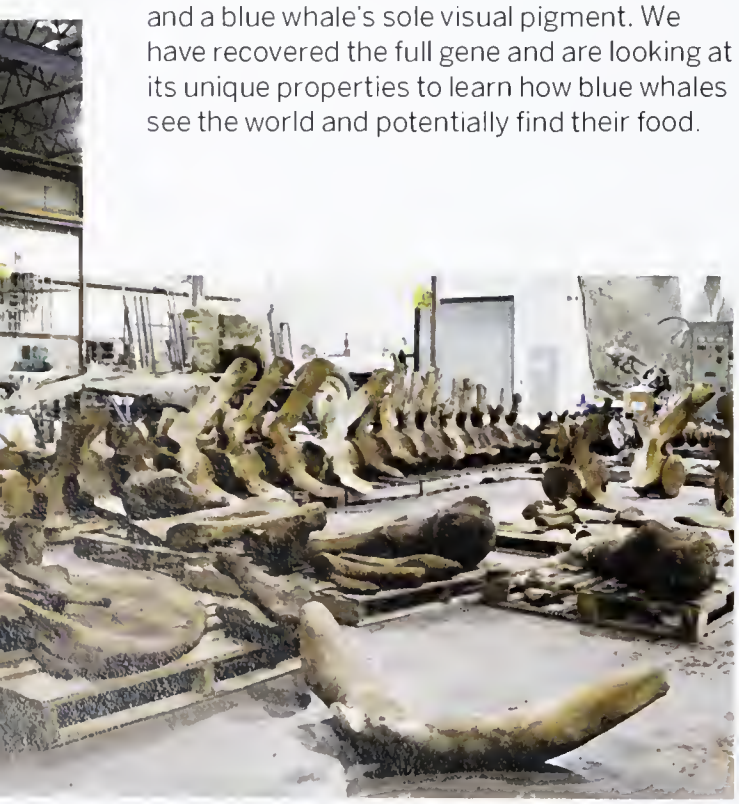
LINDA TSUJI
Contract Assistant Curator, Invertebrate Palaeontology

BLUE WHALE RESEARCH

Blue whales are the largest animals that have ever lived, and during the last century they were hunted almost to the point of extinction. Much research has been carried out on the songs of blue whales and their feeding habits, but little work has been done on their genetics.

The recovery of two whales from Newfoundland in 2014 allowed us the rare opportunity to be the first to sequence the complete genome (all of the DNA in a cell) of a blue whale. Important questions can be answered by examining its DNA, ranging from learning about their biology, physiology, and evolution, to estimating pre-hunting population sizes and population history, which will be important for conservation efforts. Once published, these genomes will also become reference points for other whale researchers to which they can compare their local whales, to better understand how much global movement occurs between different populations. Additionally, this work can potentially shed light on specific issues, such as the rising number of observed blue whale/fin whale hybrids and whether this is a natural, historical phenomenon or possibly a recent development stemming from blue whale numbers having become so low that finding mates of the same species is challenging. While the two whales we have sequenced show no evidence of being hybrids, we are receiving additional tissues from other whales to examine their ancestry.

Currently, a draft of the first genome has been prepared from which we can recover approximately 91 percent of the genes found in the blue whale genome. These genes are being examined to find those that have undergone adaptation. One example is the gene rhodopsin, a protein produced in the eye and a blue whale's sole visual pigment. We have recovered the full gene and are looking at its unique properties to learn how blue whales see the world and potentially find their food.



DIGESTING DNA

The idea of a leech attached to your body is a cringe-worthy nightmare for most people, but for Sebastian Kvist, the ROM's Associate Curator of Invertebrates, leeches are fascinating invertebrates with great research potential. Kvist was part of a research team that discovered the first instance of a leech feeding on a manatee. To make sure that this leech was feeding from the unsuspecting manatee, as opposed to just hitching a ride, the team took a sample of ingested DNA (iDNA) from the gut of the leech. To identify the DNA samples, they used the barcoding technique, which compares a short genetic marker in one species to that same marker in another species' DNA. What they found was Antillean manatee DNA inside the leech, evidence that the leech was feeding on the manatee. Also, the DNA samples showed that the leech in question was *Haementeria acuecueyetzin*, a species never before recorded from the Mexican state of Chiapas. Because of the lack of proper fixatives in the field, the leeches were preserved in mezcal, a liquor similar to tequila and distilled from cacti. This study marks the first time that DNA was successfully replicated from an individual preserved in this popular Mexican beverage.

Since replicating iDNA was so successful, the team is now looking into the idea of using the iDNA for vertebrate conservation. Research findings were published in the *Journal of Parasitology* in August 2016. The iDNA could tell researchers the approximate diversity of the species in an area, without having to sample the specimens themselves, and possibly identify the individuals in that population. The benefits of using leech-ingested DNA are that leeches are often abundant, making them easier to locate than their vertebrate prey. Leeches and iDNA need to be researched more before the technique can be a viable option, but it does suggest a less invasive way of surveying biodiversity.

WU DACHENG'S JADE CANG BI

Anyone who walks into a museum at one point has asked how a certain artifact came to be part of the exhibits. Chen Shen, Vice President, Senior Curator, East Asian Archaeology, has documented the journey of Wu Dacheng's jade *cang bi* from its creation to the collection at the ROM. This research gained international recognition when *Orientations*, a magazine dedicated to publishing the latest scholarly research on Asian art, featured Chen's findings as the cover story of its April 2016 edition.

The *bi*, as Chen explains, is a jade disc that serves a ritualistic purpose, going back at least 4,000 years. Wu Dacheng's *cang bi* disc became the latest jade addition to the ROM through a generous donation by Bernard Rasch, who received it from his aunt Cecile Hatskin in 2005.

Examining one of the most interesting jade pieces the ROM has in its collection, Chen was immediately drawn to finding out how the *cang bi* came to Canada. What he determined was that the *bi* was created during the prehistoric Liangzhu culture (c. 3300–2400 BCE), and was likely buried with a member of the Liangzhu elite. Wu Dacheng was a well known scholar and a high-ranking official in the Qing Court during the second half of the nineteenth century. It is likely that the *cang bi* came into Wu's possession in 1889, remaining in his collection until his death in 1902. The *bi* was then passed down to Wu Dacheng's youngest daughter, Wu Benjing, who in turn gave it to her only daughter, Fei Lingyi. Fei brought it with her when she moved from Shanghai to New York City in 1943. She then befriended Cecile Hatskin and gave her the *bi* before she moved from New York to Winnipeg. It is intriguing to consider the people and lives behind these objects, and how such artifacts themselves travel though history, sometimes arriving at surprising destinations. Wu Dacheng's *cang bi* is a prime example. This jade disc has now joined its mates of 27 other Wu Dacheng jades that ROM received from Bishop White in 1927–28. All 28 pieces will travel to the home of Wu Dachange as a loan to a special exhibition on Wu Dacheng, in Suzhou Museum, China, later this year.

Photo by Gene Maggio/The New York Times/Redux.

ROM GOVERNORS

A Crowning Gift from the King of Ming

A celebrated collector and benefactor of Asian art, American Robert Ellsworth (1919–2014) will forever advance new acquisitions and knowledge at the ROM through a $10.3 million bequest, announced in 2017. His transformative gift will elevate the ROM's renowned East Asian collections, exhibitions, and programming to new heights. "Robert admired the quality of the ROM's collections, having worked with the Museum's curators," said Masa Hashiguchi, Ellsworth's partner and estate executor. "He was proud to include the ROM in his will."

Landmark $5 Million Gift from Entrepreneur Dan Mishra

The ROM received a landmark $5 million gift from philanthropist Dan Mishra in April, which will dramatically enhance its exhibitions, public engagement, research, and learning activities in South Asian art and culture. The Dan Mishra South Asian Initiative builds on a foundation of extraordinary community support. It includes an endowment to create the Dan Mishra Curatorship of South Asian Art & Culture, which will be held by Dr. Deepali Dewan, Senior Curator of our Department of World Cultures. Funding for the Dan Mishra Curatorship of South Asian Art & Culture was generously matched by the Louise Hawley Stone Charitable Trust.

1

MAHARAJA

Panchal Mansaram's work *Maharaja* (1966–1968) combines Indian and Canadian popular imagery against a background of orange, juxtaposing seemingly disconnected elements. A large image of Jaipur Maharaja Ram Singh is placed by an image of former Prime Minister Pierre Trudeau. Collaged in between are reproductions from Indian miniature paintings of female beauties and actual pages from Indian religious texts covered with hand-written *devanagari* script. A large red-ink astrological chart covers the upper right of the work, framing Ram Singh's head. These seemingly disparate elements come together through shared representations of popular culture and technology. There is a visual analogy here between Ram Singh, known as Jaipur's first "modern" Maharaja, and Pierre Trudeau, known as the "Father of Modern Canada." This work is about Canada as much as it is about India, by using Indian popular imagery to comment on contemporary Canadian concerns. The title "Maharaja" refers to Trudeau as much as to Ram Singh, a title, one could argue, created out of their media representations more than real selves.

IN 2016-2017
THE ROM ADDED
OVER
550
OBJECTS TO ITS
COLLECTIONS

Acquisition Highlights

With over six million objects, dozens of galleries, and collections spanning art from around the world and artifacts from important moments throughout history, the breadth and depth of the ROM's collections is one of the reasons this Museum enjoys such a strong international reputation. And this year, with the addition of hundreds more fascinating pieces and the acquisition of a newly discovered species of dinosaur that made international headlines, its strong reputation that continues to grow.

2

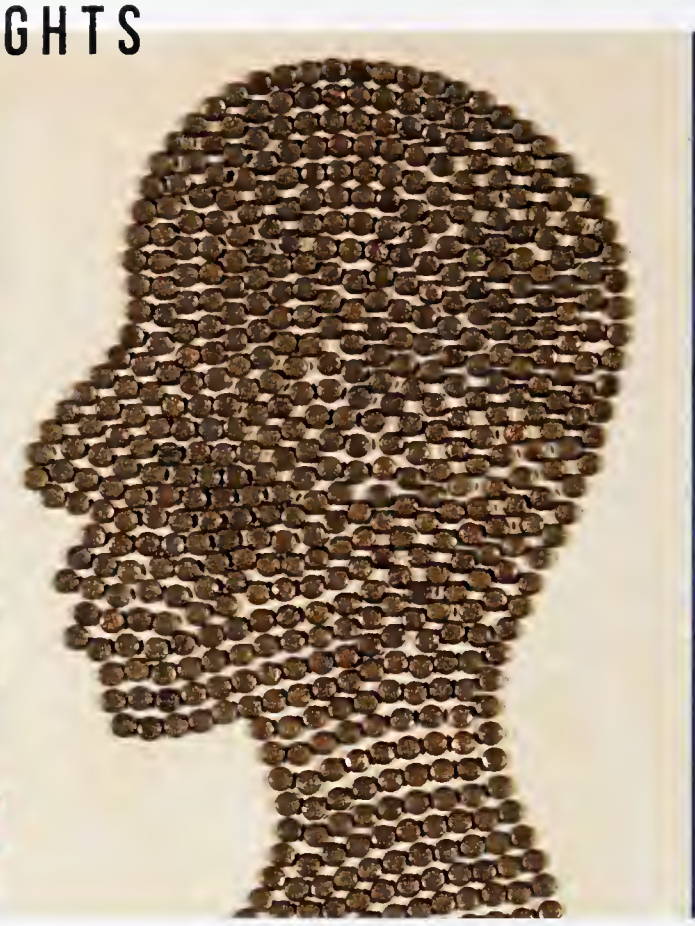
ANKYLOSAUR

The ROM unveiled a new species of armoured dinosaur, Zuul crurivastator, based on an almost complete and remarkably well-preserved skeleton from the Judith River Formation of Montana.

The skeleton represents a landmark addition to our collection of dinosaurs from western North America, and marks the beginning of an exciting new phase of research and storytelling for the Museum.

The name Zuul is based on similarities between the beautifully preserved skull of our fossil and the terror-dog monster from the 1984 blockbuster film *Ghostbusters*–both have a broad, rounded snout, gnarly forehead, and two sets of horns behind the eyes. The species name, crurivastator, translates to "Destroyer of Shins," in reference to its menacing tail, which ends in a massive club–which may have been used to defend itself from predatory dinosaurs or compete with other members of its species.

The story of Zuul, which was acquired by the ROM with the generous support of the Louise Hawley Stone Charitable Trust, captured the attention of media around the world and solidified the Museum's reputation as a leader in research and scholarship.



3

PAINTED COTTONS

Chintz is Indian cotton cloth on which a colourful pattern has been applied through hand drawing or block printing and dyeing with mordants (for reds) and resists (for blue). The ROM is internationally renowned for its collection of Indian chintz cottons that were the height of fashionable dress and interior furnishings in early modern times around the globe. However, the vast majority of ROM pieces were made for European markets. All but absent are Indian export cottons made for Asian markets, which represent distinct, equally significant, and visually compelling traditions. The six rare early pieces (sixteenth to eighteenth centuries) we have acquired represent the great artistic heights achieved by Indian artisans creating for the Thai, Indonesian, and Japanese markets. They will help elevate this part of the collection to world-class status and provide key objects for a planned exhibition and catalogue.

The painted and printed cottons of India changed human history. Over thousands of years, artisans in India perfected the arts of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing that their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went. Connecting cultures, the painted cottons drove the spice trade in Southeast Asia, drew Europeans to India, caused riots in Paris, and ultimately gave rise to the Industrial Revolution, spreading as they did a global design vocabulary. The world would never be the same again.

> "Over thousands of years, artisans in India perfected the arts of weaving cotton so fine, making dyes so vibrant, and creating designs so appealing, their cloth was desired around the world, revolutionizing fashion, art, and science wherever it went."

4

SELF PORTRAIT IN RECLAIMED COPPER

Katheryn Wabegijig of Garden River First Nation portrays herself as though framed in a Canadian penny. At its centre, the artist used a hammer and nail set to pound out and obliterate the Queen's face and text on the copper pennies that form her silhouette. This laborious act was both an affirmation of copper as a highly significant material to the Anishinaabeg before European contact, and the artist's assertion of her strength as an Indigenous person freeing herself of the repressive effects of colonization.

5

THE GOOD GAME

The Good Game is a compelling work from Sudanese artist Hassan Musa that intersects in many ways with the historical holdings of the ROM.

In this work Musa expresses his ironic and critical commentary by combining references to an iconic Western painting and an equally iconic football confrontation in a work conceived as a postcolonial "Asafo flag." Because of its format and content, this piece is a very important addition to the African collection and has been included in the exhibition *Art, Honour, and Ridicule: Asafo Flags from Southern Ghana*.

The following acquisitions were made possible by the generous support of the Louise Hawley Stone Charitable Trust: Zuul Crurivastator, Gar Fish Fossil, *The Good Game*. Painted Cottons and Amber Black Flies. The Reclaimed Copper Self Portrait was acquired with the generous support of the Canada First Peoples Gallery Fund. The Marble Athelete's Head was acquired with the generous support of the Mona Campbell Endowment Fund

6

MARBLE ATHLETE'S HEAD

The athlete's facial features are exquisitely sculpted with great subtlety, evident in the finely modelled cheeks, sensitively rendered lips, and tender swellings accentuating the forehead (Roman, first century CE). The most distinguishing feature is the treatment of the hair as it hugs the skull like a cap of elongated s-shaped rounded curls. Some of the curls overlap one another; all are crisply subdivided by engraved lines into parallel strands. The treatment of the facial features and the hair has led scholars to believe the ROM's head copies a lost Greek original from about 460 BCE by the famous sculptor Myron.

Greek sculpture was in such high demand in Rome that a booming business of copying Greek originals flourished to meet the craze. Not only do Roman copies of Greek originals reflect their archetypes, but they are also imbued with the sculptural style of the era and the tastes of their Roman patrons. The sensitively modelled facial features and layers of fine and sharply defined curls in low relief of the ROM head, indicate it was created during the Julio-Claudian era, at a time when Roman sculptors faithfully copied their Greek models, about 20–68 CE.

7

AMBER BLACK FLIES

Black flies have traditionally been considered rare as fossils. In more than a century since the discovery of the first fossil species, only 15 such examples have now been formally described and named. Five of these are compression fossils of Mesozoic age; 10 others are inclusions in Upper Cretaceous aged New Jersey amber, or in Eocene aged Baltic and Rovno amber. Black flies are sparsely represented in amber relative to other insects. However, the sheer volume of fossiliferous deposits, such as the Baltic amber, ensures a vast reservoir of potential specimens. A remarkable example of such an effort can be seen in the black fly component of a private collection developed over a period of 30 years. Nearly 200 amber pieces with black fly inclusions reside within that collection alone, providing an excellent starting point to interpret the abundance and diversity of the Baltic amber black fly fauna. Senior Curator of Entomology Doug Currie acquired this collection through the generous support of the Louise Hawley Stone Charitable Trust. The first research paper based on this material was published in March 2017 by Currie and ROM postdoctoral fellow Mateus Pepinelli.

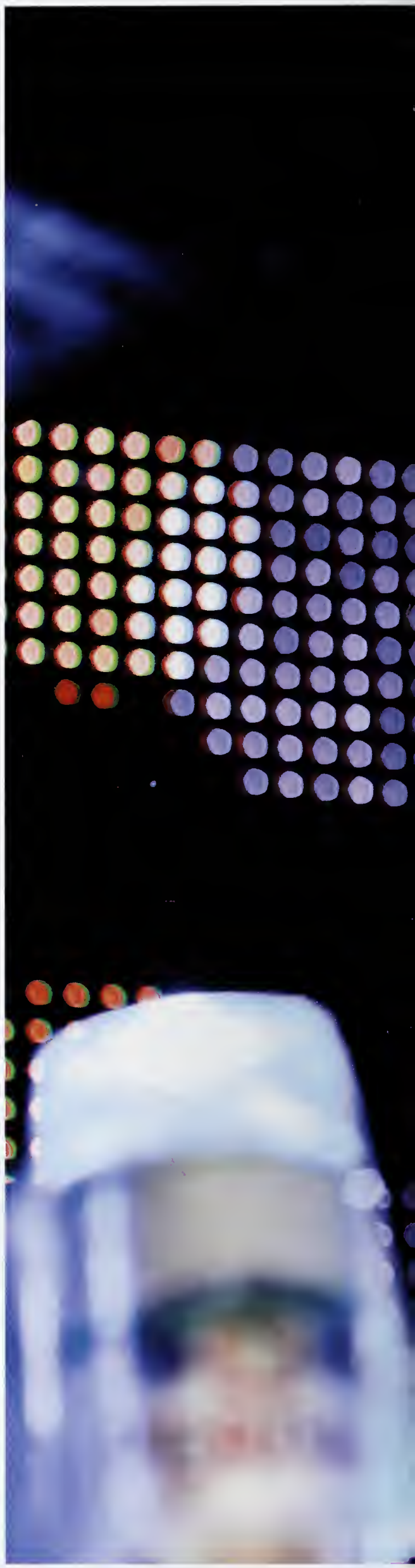
8

GAR FISH FOSSIL

This specimen is the most complete, best-preserved gar from the latest Cretaceous (Lancian) time period from North America. It likely represents a new species closely allied to extant *Atractosteus*, and will be important for research on fish evolution. It will also contribute significantly to understanding the end-Cretaceous extinction, since it occurs in sediments that record this critical event. It was found by collector Anthony Maltese in June 2012 in deposits of the upper Hell Creek Formation (66 million years old) of Harding County, South Dakota. This large freshwater fish specimen is over one metre long and exquisitely preserved. Along with an undescribed species of paddlefish also from Hell Creek already at the ROM, the gar enhances the Museum's fossil fish holdings and contributes to our renowned collection of Late Cretaceous dinosaur and other vertebrate fossils.

Programming

Live performances. Toronto's best DJs. Lively and in-depth discussions on some of the most pressing issues of the day—featuring some of the world's top thinkers. Our selection of programming gives visitors a chance to experience the Museum and its exhibitions like never before.



FRIDAY NIGHT LIVE

The spring and fall Friday Night Live series continues to bring enthusiastic and diverse audiences into the Museum. These events are one of the hottest tickets in the city, with lineups often seen stretching around the block. This year's unique entertainment and cultural experiences—offering up the city's best DJs, live performances, and plenty to eat and drink—included themed nights inspired by exhibitions such as *Anishinaabeg: Art & Power*, as well as nights designed to coincide with events in the larger community, including Colour ROM Proud, an official Pride Week party.

Presented by Ford Motor Company of Canada, Ltd.
Supporting Sponsor Peroni Nastro Azzurro
Media Sponsor NOW

With live performances and the best DJs, the Friday Night Live series brings enthusiastic and diverse audiences into the Museum.

Photo by Tommy Nguyen.

GAME JAM

When was the last time you built a pyramid, collected rocks on Mars, or had to watch out for Komodo dragons? ROM Game Jam's engaging approach to science communication makes learning an adventure. Started in 2012, this annual event brings together game-developers and ROM experts in an intense game development weekend workshop. For 48 hours, fingers fly across keyboards as creativity, coding, and coffee generate digital games related to the ROM's collections. "At Game Jam, participants learn to work together to build a game, novice developers learn from experienced professionals, and everyone learns from the ROM's in-depth information, tours, and access to curators," said organizer Dr. Marianne Mader, Hatch Managing Director, Centres for Earth & Space and Fossils & Evolution at the ROM.

Generously supported by Barrick Gold Corporation.

THE HOLTBY LECTURE

The drive to protect national security has led many to question how democratically elected governments are also allowing for access to information. That issue has become one of the key points of friction between governments, the people they represent, and media—making for a timely focus of this year's Eva Holtby Lecture on Contemporary Culture, which brings powerful voices to the Museum to discuss provocative contemporary ideas. Canadian expat Jameel Jaffer's talk, Going Dark, focused on the phenomenon of official secrecy—zeroing in on the legal, political, and social repercussions of allowing democratic governments to withhold information about national security policy from the public. "Many of the cases I've litigated over the past decade have been attempts to pry secrets from the government," said Jaffer, a constitutional lawyer and civil liberties advocate. "Other cases have been efforts to prevent the government from prying secrets from ordinary citizens."

Supported by the Holtby and Schury families.

ROM SPEAKS, ROM DAYTIME, ROM CONNECTS, & ROM U

Compelling voices on hot topics. Ground-breaking research and fascinating advances in art, culture, and nature. One-day workshops with topics ranging from twentieth-century design to Ancient Rome. With a memorable speakers' series, daily lectures, and hands-on activities, our ROM Speaks, ROM Daytime, ROM Connects, and ROM U programs continue to engage visitors with the Museum in exciting new ways. Talks in this year's ROM Speaks series centred on subjects inspired by Museum exhibitions and related research, including The Art of Ink, From Land to Water: The Walking Whales, and Lost in Translation? Gender and Sexuality Across Time and Cultures.

Photo by Roger Yip.

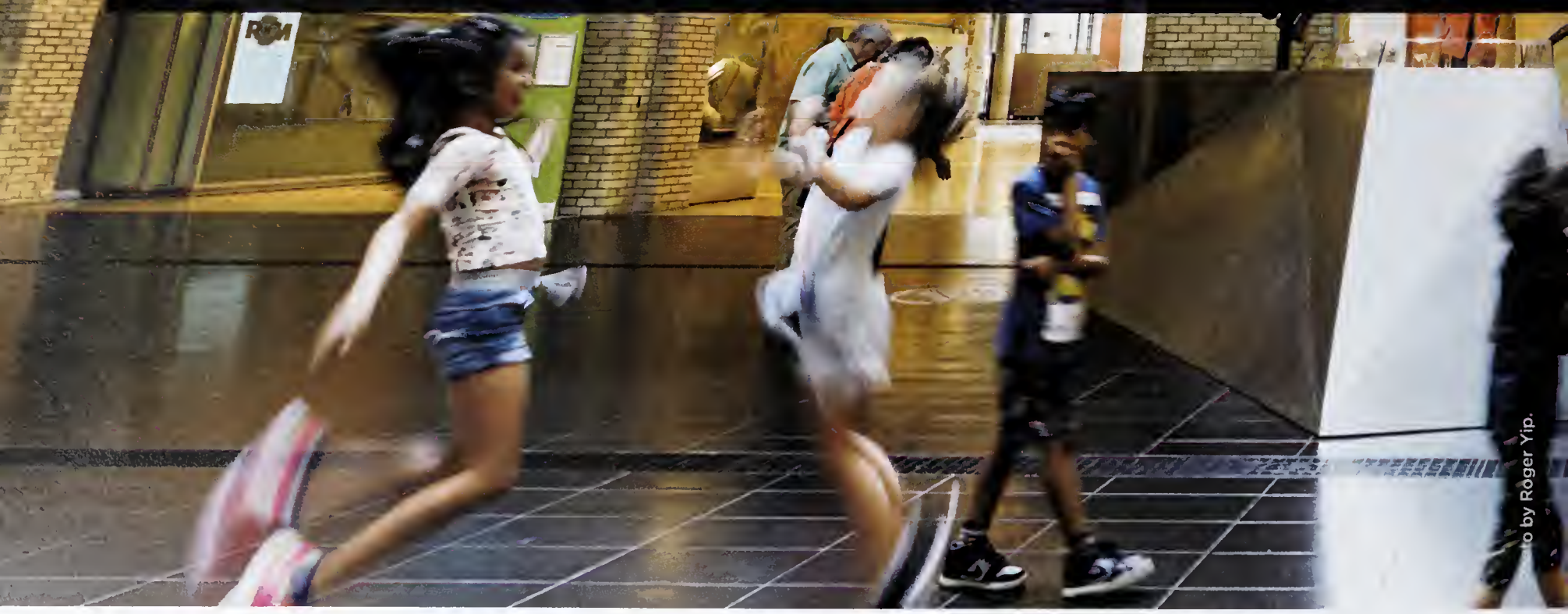
Members, Volunteers, and Patrons

MEMBERSHIP

More than 32,800 member households and 110,000 individual members generously supported the Museum in 2016–17, enjoying exclusive benefits such as unlimited access to the galleries, exhibitions, and special previews, along with discounts on programs and lectures. Membership fees contributed approximately four percent of the Museum's revenue last year.

MEMBERSHIP FACTS

1. Quietest times to visit are Friday evenings (outside of Friday Night Live) and weekdays after 2 p.m. during the school year.
2. Family Members visit most often on weekends to see the dinosaurs and mammals, as well as to play in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and CIBC Discovery Gallery.
3. Canada's largest museum is home to a world-class collection of more than six million objects and specimens featured in 40 gallery and exhibition spaces. Artifacts are rotated often so each trip to the Museum can be a new experience.
4. The longest-running Member has had a ROM membership for 64 years!
5. Young Patrons Circle and Royal Patrons Circle Members enjoy exclusive access to curators, behind-the-scenes content, special events, and opening-party previews with the highest level of membership at the ROM.



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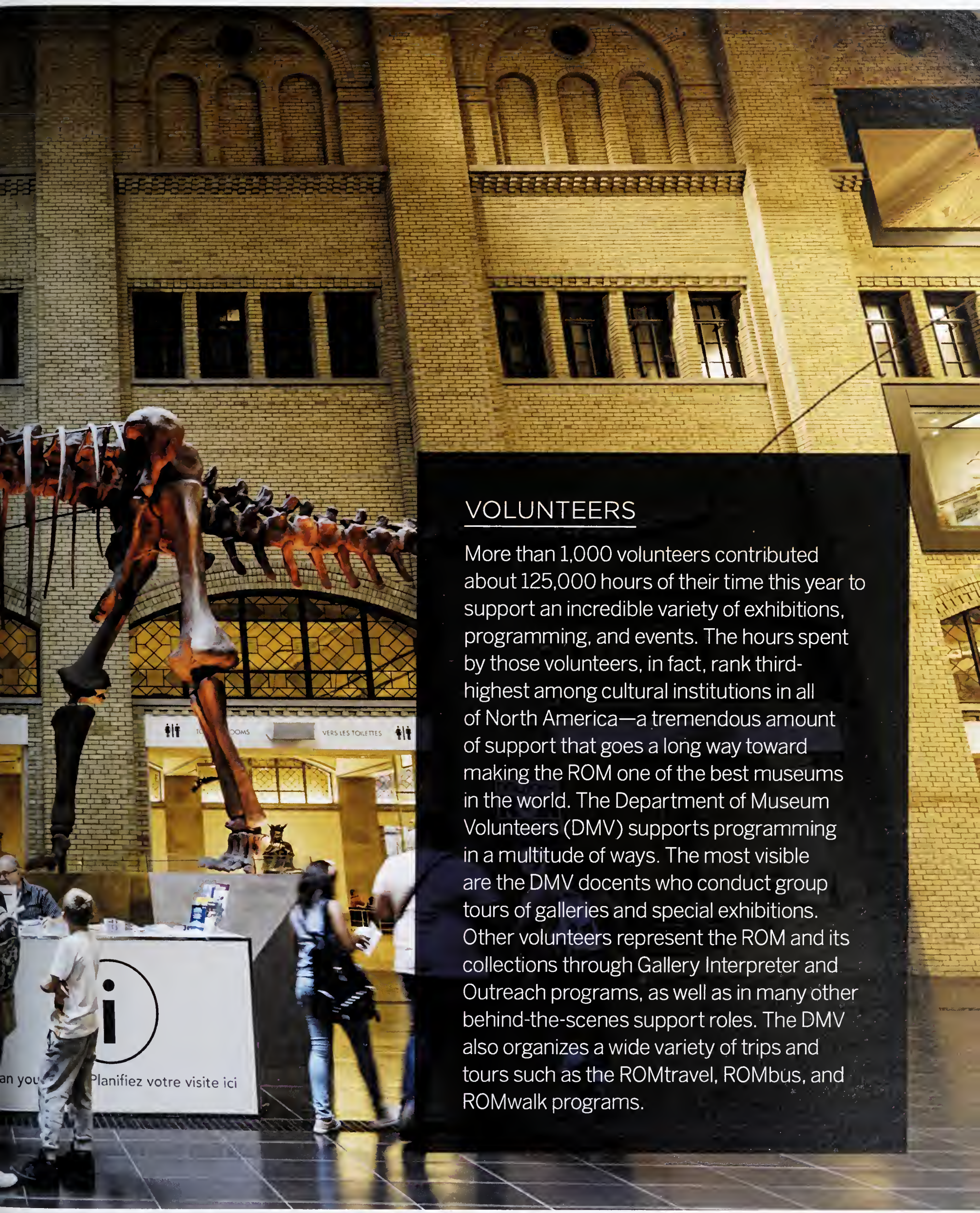


VOLUNTEERS

More than 1,000 volunteers contributed about 125,000 hours of their time this year to support an incredible variety of exhibitions, programming, and events. The hours spent by those volunteers, in fact, rank third-highest among cultural institutions in all of North America—a tremendous amount of support that goes a long way toward making the ROM one of the best museums in the world. The Department of Museum Volunteers (DMV) supports programming in a multitude of ways. The most visible are the DMV docents who conduct group tours of galleries and special exhibitions. Other volunteers represent the ROM and its collections through Gallery Interpreter and Outreach programs, as well as in many other behind-the-scenes support roles. The DMV also organizes a wide variety of trips and tours such as the ROMtravel, ROMbus, and ROMwalk programs.

MEMBERS, VOLUNTEERS, & PATRONS

Photo by Roger Yip

ROM GOVERNORS

LIEUTENANT GOVERNOR'S DISTINGUISHED SERVICE AWARD

Renamed in 2014 after the Honorary Patron of the Royal Ontario Museum, the Lieutenant Governor's Distinguished Service Award is the highest honour the Museum can bestow on a volunteer. This award is reserved for those deserving individuals who have generously provided extraordinary and meritorious service to the ROM.

2017 RECIPIENT

Celebrating the Service of Dixie Anne Montgomery and Joey and Toby Tanenbaum

The ROM is truly fortunate to have extraordinary supporters who offer their time, talents, and financial support for years. The Lieutenant Governor's Distinguished Service Award is the highest honour that can be bestowed on a ROM volunteer. Dixie Anne Montgomery and Joey and Toby Tanenbaum were recognized with this prestigious award at the Chairs' Reception on June 14, 2017.

Dixie Anne has been a consummate ROM volunteer for over 45 years: she is committed, devoted, and hard working. She currently serves as an Honorary Trustee and Honorary Governor and has held myriad positions, including President of the Department of Museum Volunteers, Docent, ROM Travel Trips leader, Bishop White Committee Chair, member of the ROM Board of Trustees, Currelly Legacy Society Executive, and Royal Patrons Circle Committee.

Joey and Toby have been dedicated volunteers for close to 20 years. Leading by example, they spearheaded the ROM's Accessibility Initiative with the establishment of the Joey and Toby Tanenbaum Museum Accessibility Fund, which enabled the Museum to launch and deliver an internationally recognized accessibility program that continues to set the standard for other institutions. As passionate collectors, Joey and Toby have made generous donations that have transformed the Museum's collections and championed numerous committees and initiatives.

PREVIOUS RECIPIENTS

2016	W. ROBERT FARQUHARSON
2016	MARTHA J. HOGARTH
2015	SALVATORE (SAL) M. BADALI
2015	JENNIFER IVEY BANNOCK
2015	HARRIET WALKER
2013	KENNETH W. HARRIGAN
2013	FLAVIA C. REDELMEIER
2012	JACK COCKWELL
2012	FRANK POTTER
2010	JAMES AND LOUISE TEMERTY
2009	JAMES AND BRENDA MCCUTCHEON
2008	JACK MCOUAT
2006	PATRICIA HARRIS
2005	JOAN FITZPATRICK
2005	JOAN RANDALL
2005	JOAN THOMPSON
2002	ROM DEPARTMENT OF MUSEUM VOLUNTEERS
2002	ELIZABETH SAMUEL
2001	MONA CAMPBELL
2001	HON. EDWIN A. GOODMAN

ROM Digital & Social Media

A leader in connecting with visitors in real-time, the ROM shares the unique museum experience with people near and far.

Creating a variety of distinctive stories about the collections, research, and exhibitions, social media engagement grew by more than 70 percent this year, receiving over 146,000,000 impressions. The Museum now has a community of over 82,000 Likes on Facebook, 40,000 Followers on Instagram, and more than 185,000 Twitter Followers. Other social media highlights include weekly Facebook Live videos with ROM curators highlighting the ROM's collections and research.

The ROM website received more than 3,700,000 visits last year, an increase of 20 percent from the previous year, and almost 20 percent of tickets are purchased online. The website is now an essential tool in welcoming visitors and helping them plan their visits.

The efforts of our digital team result in hundreds of interactions each day, continuing to build strong relationships with our communities. Visitors, inspired by the ROM, shared more than 84,200 photographs on their personal social media profiles.

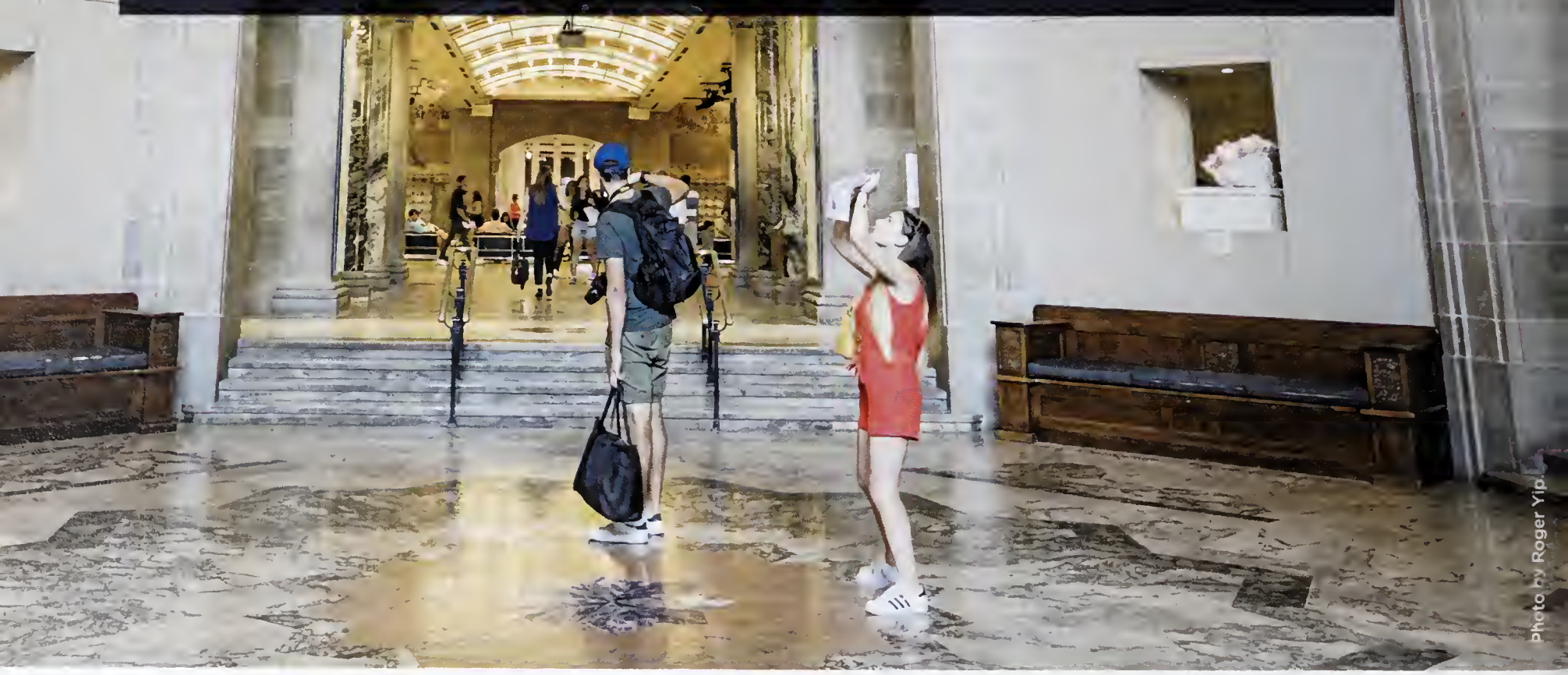
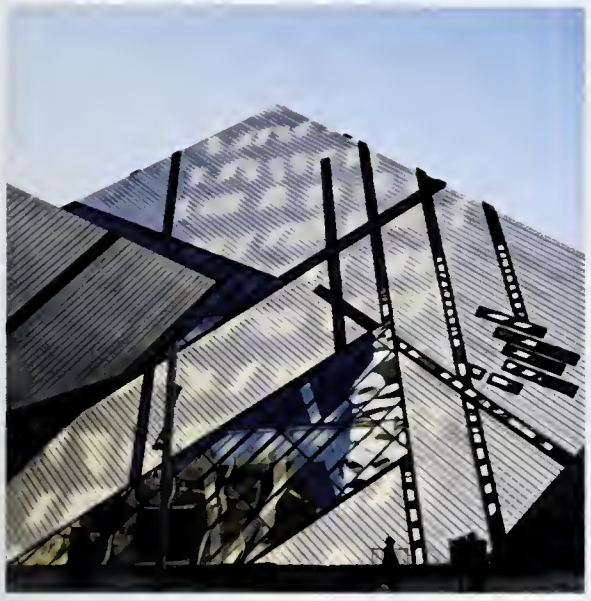
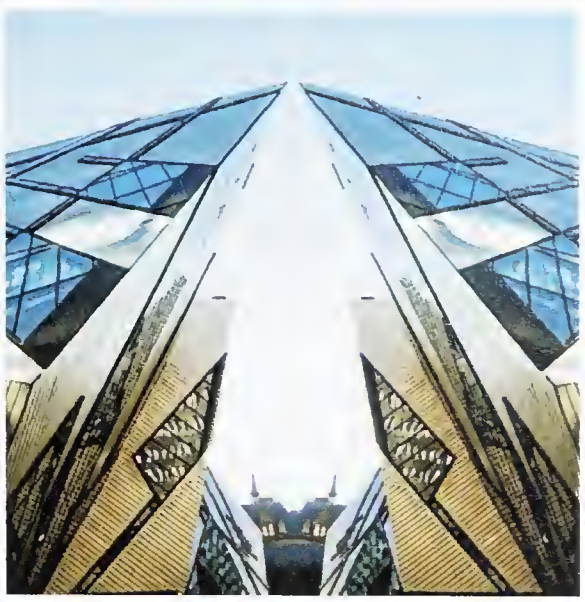
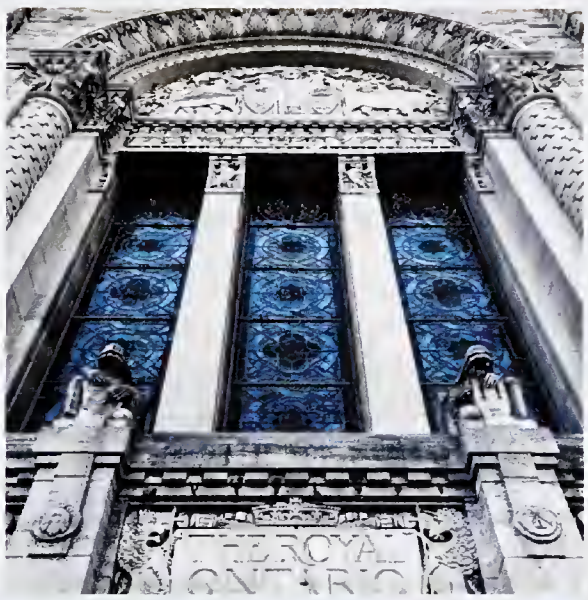


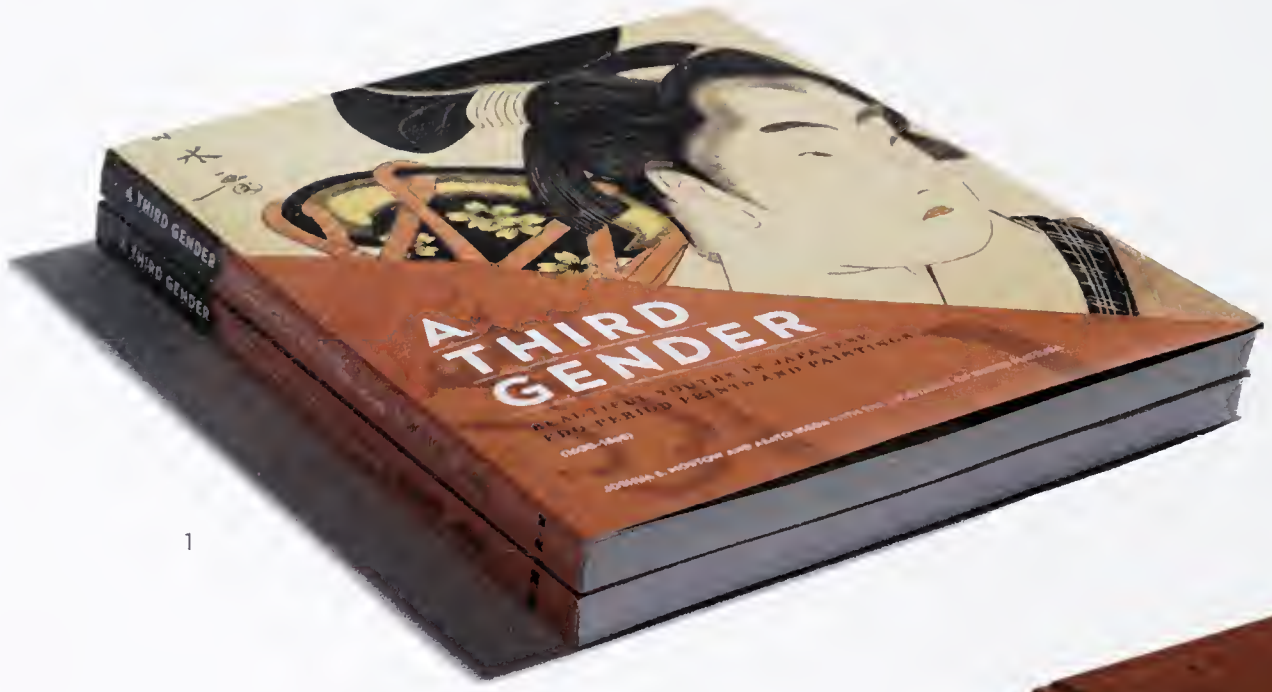
Photo by Roger Yip







Through the eyes of our visitors: These images were taken by ROM visitors and posted on their social media accounts.


A THIRD GENDER
A THIRD GENDER
A THIRD GENDER

1

2

JUDAICA
JUDAICA
JUDAICA

3

4

OUT OF THE DEPTHS
The Blue Whale Story

ROM
ROM
BLUE WHALE DNA
BIODIVERSITY DISCOVERIES IN SRI LANKA
BRINGING THE GREAT AUK BACK TO LIFE
TATTOOS
RITUAL IDENTITY OBSESSION ART

The Louise Hawley Stone Charitable Trust generously supports the Museum's renowned ROM Press

ROM Press 2016-2017

ROM Press brings the Museum to readers' fingertips. With publications ranging from magazines to books, its mission is to produce elegant, educational reflections of the ROM, its collections, research, and exhibitions. Each year, ROM Press produces several exhibition and collection catalogues, general-audience books, field guides, and periodicals such as *ROM* magazine.

1

A THIRD GENDER

With a focused examination on the unique gender roles of Edo Japan, *A Third Gender: Beautiful Youths in Japanese Prints (1603–1868)* explores issues of gender and tells a pivotal story of sexuality in Japan's Edo Period. The publication accompanied *A Third Gender* exhibition, which was the first North American display on *wakashu*. Four hundred years ago in Japan, a complex social structure existed in which gender involved more than a person's biological sex. Age, position in the sexual hierarchy, and appearance were also considered. Fundamental to this structure were youths termed *wakashu*. Neither "adult man" nor "woman"—each a separate gender—*wakashu* were objects of desire for both, playing distinct social and sexual roles. They constituted a third gender and are visually represented in the woodblock prints featured in the book, which was written by Joshua S. Mostow and Asato Ikeda, with the assistance of Ryoko Matsuba.

2

PAUL KANE: WANDERINGS OF AN ARTIST

Canadian artist Paul Kane journeyed between Toronto and the Pacific coast in the late 1840s to illustrate the customs of Indigenous peoples and "to represent the scenery of an almost unknown country." The book featuring the narrative of the artist's years of travel was published in 1859, and it enjoyed immediate recognition by audiences hungry for information about North America's Aboriginal peoples. To Kane's disappointment, though, the book was limited to 21 images and fell short of his desire for a fully illustrated account. To Kane the book represented an unfulfilled dream; he longed for an edition with "a much more extensive series of illustrations." Such was the inspiration for the ROM's facsimile edition of *Wanderings of an Artist*. This book brought together Kane's narrative with the complete complement of images he painted to illustrate his story and experiences.

This special publication, written by the Museum's Kenneth Lister, realizes Kane's ambition and provides readers with the full and complete illustrated account of his travels.

3

JUDAICA: THE DR. FRED WEINBERG AND JOY CHERRY WEINBERG JUDAICA COLLECTION

The Dr. Fred Weinberg and Joy Cherry Weinberg Judaica Collection represents the first presence of European Judaica in the permanent collections of the Royal Ontario Museum. The collection was intended to document Judaica as an expression of Judaism, and as a result, the book places an emphasis on artifacts documenting facets of Judaism.

This publication, written by curator K. Corey Keeble, was intended for readers with a desire to know more about Judaism and Judaica in both cultural and stylistic contexts. It also acts as a suitable inspiration and guide for collectors interested in Judaica as a contextualized field of study—the objects represent aspects of Judaism and are not intended for consideration as mere objets d'art.

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OUT OF THE DEPTHS: THE BLUE WHALE STORY

The official souvenir guide to the ROM's *Out of the Depths* exhibition details the story of two blue whales that washed ashore in 2014 at Trout River and Rocky Harbour, Newfoundland and Labrador. This publication also features research undertaken by the ROM's curatorial team on topics such as ancient whales, whale biology and evolution, as well as conservation efforts to protect the existing blue whale population.

Learning at the Museum

The breadth and scale of school visits make the ROM one of Ontario's largest cross-curricular educators, inspiring students, teachers, and families across the province. This year, the ROM welcomed more than 110,000 students and teachers to the Museum from schools across Ontario. The ROM brings learning to life through guided tours, hands-on labs, maker activities, and online resources that are linked to the Ontario curriculum and allow students to investigate objects and specimens first-hand.

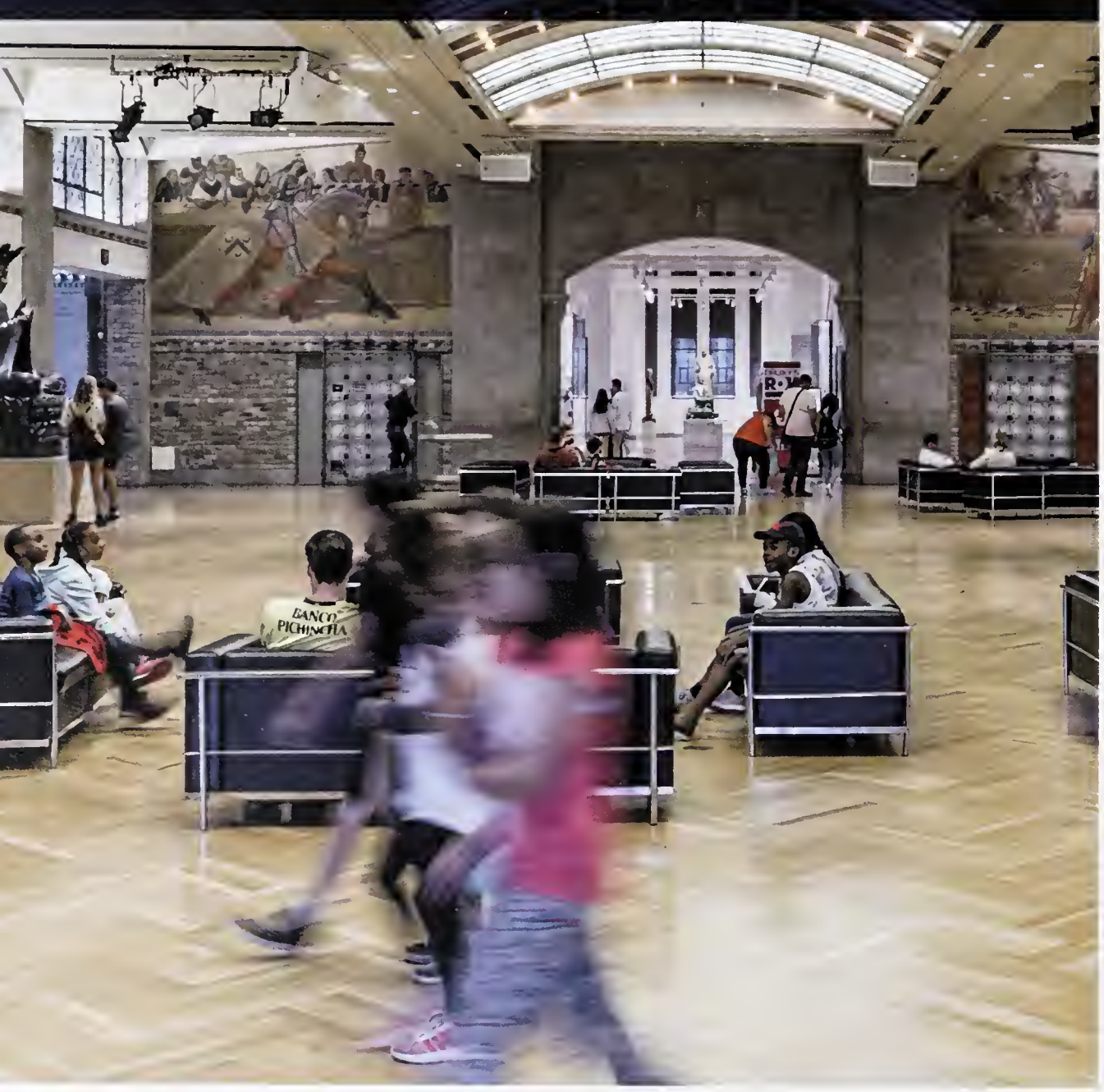


Photo by Roger Yip.

EDUCATIONAL PROGRAMMING

TRAVELLING EDUKITS

Our unique ROM EduKits contain original and reproduced objects and specimens housed in portable cases designed to reach students who can't easily get to the Museum in person. These EduKits offer multisensory, object-based learning, and are linked to the Ontario school curriculum. EduKits are loaned to organizations throughout the province, including schools, libraries, museums, and community centres. Last year Travelling EduKits reached 82,006 people in 80 communities across Ontario.

HANDS-ON GALLERIES

The Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and the CIBC Discovery Gallery were the most-visited galleries in the Museum again last year. These galleries include programming that features a mix of play-based activities, and multisensory experiences with objects, specimens, and live animals to make these hands-on visits memorable for intergenerational groups and school groups.

TRAVELLING PLANETARIUM

The ROM's popular Travelling Planetarium, an inflatable and portable dome that projects a simulated night view of the constellations, was loaned to 10 educational venues and reached 5,826 people across Ontario this year, including schools, libraries, community centres, as well as other museums.

SCHOOL VISITS BURSARY PROGRAM

This program gives students from marginalized communities across the province the opportunity to visit the ROM and participate in hands-on education programs for free. In 2016–2017, the School Visits Bursary Program provided experiential learning opportunities to 27,957 students. The program is generously supported by Ada Slaight, The Bennett Family Foundation, Great-West Life, London Life and Canada Life, HSBC Bank Canada, KPMG, Linamar, McCarthy Tétrault Foundation, and the Weinberg Family Foundation.

ROM ON THE ROAD

These smaller-scale ROM exhibitions are loaned to museums across Canada and allow us to share our collections and research with an audience that may not otherwise have the opportunity to visit the Museum in person. This initiative reached 101,685 people last year in many different locations across the country, including British Columbia, Alberta, Ontario, and Quebec.

ROM MAKERSPACE

The maker movement is characterized by a "learning through doing" ethos and an emphasis on process, creativity, and experimentation. Emerging educational research in recent years has started to investigate how dedicated making environments, or makerspaces, are key sites for collaborative learning and innovation.

In the fall of 2016, the Learning department at the ROM launched its own makerspace, the ROM Makerspace. This room is a digitally enhanced creative learning studio with a mission to support students in building their personal connections to the Museum's collection through traditional and digital making activities.

Makerspaces are often described as participatory spaces where people share ideas and techniques, build on one another's expertise, and support one another's projects. The practice of making is about the people, empowering people to create, to express their identity, to reflect on their learning, and to share their work. The ROM Makerspace extends these kinds of hands-on experiences to Grade K–12 school groups who visit the Museum for their class field trips.

While our new ROM Makerspace programs encourage individual expression and emphasize personal interpretation of our Museum objects and research, individual making and learning is almost always situated within a larger socio-cultural context that includes connected communities like schools, families, and peer groups. As we continue to develop the space, and in true collaborative maker spirit, one perspective that will always underpin our work is understanding that making is ultimately a community endeavour.

Generously supported by Barrick Gold Corporation.

ROM GOVERNORS

Historic donation creates ground-breaking program for Indigenous youth

A new digital learning initiative aimed at Indigenous students and their peers will reach more than 5,000 students across the province, combining twenty-first-century digital tools with hands-on access to the Museum's extensive collection of ancestral objects. The program, made possible by a donation from The Slaight Family Foundation in March, offers students and teachers new, transformative ways to engage with and explore art, culture, and nature within the context of their lives today. The Foundation's $12 million gift, shared by the ROM and 14 not-for-profits, is one of the largest donations ever directed to support Indigenous communities across Canada—and builds on its long-standing history of supporting the Museum's School
Visits Bursary and Indigenous Program.

Bottom: Photo by Holly Thomson

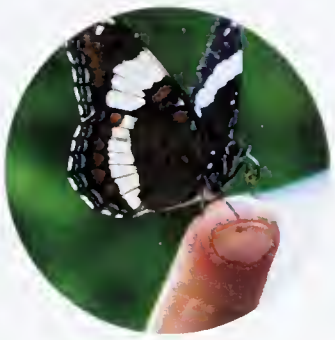
The Museum in the Community

Photo by Roger Yip.

DIVERSITY AND INCLUSION

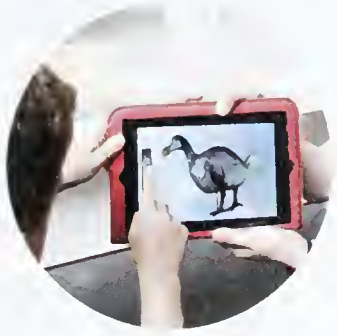
The Museum remains committed to our Multi-Year Accessibility Plan and is making significant strides forward on our goal to exceed accessibility standards in all areas of the Museum. Notable initiatives include:

- English-and-French described audio tours developed for visitors who are blind.
- Increasing the number of ROM Community Access Network (ROMCAN) partnerships to 62 organizations, with 12 new partners joining the program this year.
- The launch of a new outreach program for hospitals, seniors' homes, and other venues, linked to *Out of the Depths: The Blue Whale Story* exhibition.
- The recruitment of Indigenous Docents to team up with ROM Docents for the *Anishinaabeg: Art & Power* exhibition.



ONTARIO BIOBLITZ PROGRAM

Now one of the largest citizen science projects in Ontario, the ROM-led initiative was successful in providing support and leadership for the formation of BioBlitz Canada —a nationally scaled project funded by the federal Ministry of Canadian Heritage that will be implemented in 2017. The flagship event in 2016 was held on June 11 and 12 in the Credit River Watershed and was opened by the Chief of the Mississaugas of the New Credit First Nation, Stacey LaForme. Over 250 scientists and 400 citizen scientists uncovered more than 1,300 species in just 24 hours, including rare and endangered wildlife and some new species to the region.



ONLINE COLLECTIONS

eMuseum, a new online resource launching in 2017, will provide the public with greater access to the ROM's vast collections. Starting with 10,000 art, culture, and nature objects, the database will allow visitors to explore the collections, discovering new objects related to their unique areas of interest or study. This resource will continue to grow and evolve over the years to come as more of the ROM's objects are digitized. Each object featured in eMuseum will be accompanied by details about what it is, where it is from, and a studio image wherever possible. The collections can be searched by keyword, browsed by category, or navigated through online exhibitions created by ROM curators. Visitors will also have the opportunity to create their own collections to share with friends, teachers, and colleagues.

Generously supported by Nancy and Jon Love.

ROM EXPLORE

With 350,000 square feet of public space to explore, first-time visitors to the ROM often ask: Where should we begin? What do you recommend we see? What's the best way to get to X? With the ROM EXPLORE app, which uses Google's new cutting-edge geolocation Tango technology, and by working closely with app developer GuidiGO, the ROM will offer visitors an unprecedented ease of access to a series of signature augmented reality experiences. Using a lightweight and easy-to-use Lenovo tablet, ROM visitors will be able to navigate to existing iconic displays and interact and engage with Museum objects in ways not currently available through the existing display media.

As a major component of its digital strategy, the ROM envisioned an enriched experience that would push the boundaries of both imagination and technology—where visitors would use location-aware mobile devices to navigate the complex Museum space while having unique, awe-inspiring experiences that would be not only educational, but also fun and interactive. While the ROM has been investing in digital resources and experiences over the years for specific purposes, it now seeks to unify these through the latest technology into an immersive, seamless experience.

ROM EXPLORE offers an exciting opportunity that brings many of these elements into a single package. The ROM welcomes this opportunity to put mobile technology into the hands of visitors that readily connects to, rather than distracts from, Museum objects and stories, and with the universal ease of use we all have come to expect of Google apps that allow us to navigate and explore our world.

THE MUSEUM IN THE COMMUNITY

ROM GOVERNORS

CIBC Honoured With Inaugural Distinguished Corporation Award

The ROM was proud to present CIBC with the inaugural Distinguished Corporation Award at the Chairs' Reception in June. This prestigious honour recognizes a corporation that has demonstrated long-standing leadership and an outstanding commitment to the Museum. The recipient of the Distinguished Corporation Award has greatly advanced the profile of, awareness of, and support for the Museum among its varied constituents.

CIBC has been a pivotal partner throughout the ROM's history. Sir Edmund Walker, President for the Canadian Bank of Commerce, co-founded the Museum a century ago. He was a generous patron of the arts and the driving force behind the campaign to build a museum in Toronto. CIBC has been the ROM's bank of record since 1912, proudly supporting the ROM, for instance as the Inaugural Season Sponsor for the 2007 opening of the Michael Lee-Chin Crystal, and through the volunteerism of its passionate employees.

With CIBC as its Centennial partner, the ROM opened its doors to the public and offered free general admission during ROM Revealed Weekend in 2014. Enabled by CIBC, thousands of people ventured behind the scenes to explore the ROM's DNA Lab, the antler room, and more. The CIBC Discovery Gallery inspires young visitors every day, encouraging them to interact with touchable artifacts and specimens, and highlights CIBC's commitment to supporting children and youth.

The ROM is grateful for its long-standing partnership with CIBC and congratulates the bank on receiving the Distinguished Corporation Award as CIBC also celebrates its 150th anniversary.

"We would like to say on behalf of the African community again, a heartfelt thanks to those people in our community, who have worked hard to bring this to fruition."

-CFTA SPOKESPERSON ROSTANT RICO JOHN

Royal Ontario Museum and Coalition for the Truth about Africa Representatives hold a framed version of the ROM apology.

THE MUSEUM AT THE CENTRE OF TORONTO'S CULTURAL CORRIDOR

The ROM and 18 neighbouring organizations have been designated a cultural corridor in the city of Toronto. The project to designate this corridor started in 2014 as a way to connect not only tourists, but also Torontonians, with the city's streets. The partnership among the 19 member organizations will promote the area as an important cultural destination. The members will present events throughout the year, with a wide variety of events that include museum and art exhibitions, music concerts, films, theatre, arts classes, locally focused cultural talks, and opportunities to experience some of Toronto's wide cultural diversity, including French, Jewish, Italian, Japanese, Estonian, and Indigenous cultures.

The 1.5-kilometre corridor runs from Bathurst to Bay Street and includes member organizations such as the Native Canadian Centre of Toronto, the Miles Nadal Jewish Community Centre, and the Instituto di Cultura. The initiative places Toronto's Bloor Street on par with New York City's Museum Mile and Montreal's famed Quartiers des Spectacles. On September 19, 2016, City Council unanimously approved the organization as the Bloor St. Culture Corridor. As City Councillor Joe Cressy explains, "Culture is at the very heart of this corridor. Within the neighbourhood, arts and culture have always been there, and the Bloor St. Culture Corridor has put a stamp on it. This is tremendous for the city; it's tremendous for the organizations who have long given life and vibrancy to the corridor, and for our residents as well. This is an arts district for the whole City of Toronto."

Ahlan Canada tour photo courtesy of the Institute for Canadian Citizenship.

ROMCAN – ENSURING INCLUSION

The ROMCAN program (short for Royal Ontario Museum Community Access Network) was created to help eliminate financial, social, and cultural barriers that stand between the community and the Museum. Through our partnerships with 62 non-profit community organizations and agencies in the Greater Toronto Area, the ROM extends its reach to a greater number of people, distributing 100,000 free tickets in 2016–2017.

Some of the groups supported through the ROMCAN program are newcomers to Canada, persons with disabilities, the Deaf community, seniors at risk, under-represented racialized youth, survivors of violence against women, at-risk Indigenous youth, families and children living in poverty, children with life-threatening illnesses, and post-secondary students. Programs are developed by ROMCAN to address each group's specific needs.

Whether it's tactile exhibition elements, American Sign Language interpreted guided tours, or an outreach program focused on Indigenous communities, ROMCAN is dedicated to ensuring that the ROM is a fully inclusive centre of discovery for all.

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ROM Governors

Established in 1992, the office of the ROM Governors is responsible for all philanthropic activities in support of the Museum's priorities. It serves and supports the ROM's diverse community, cultivating long-term relationships of value to both the Museum and its many gracious donors. The independent board of the ROM Governors leads the wide range of philanthropic activities that support our programs, research, collections, galleries, and exhibitions.

Photo by George Pimentel

EXIT

MAJOR GIFTS

The ROM thanks and acknowledges the generous supporters who have graciously committed $25,000 or more to the Museum's highest priorities.

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(Includes financial contributions and gifts-to-the-collections received since the establishment of the ROM Governors in 1992.)

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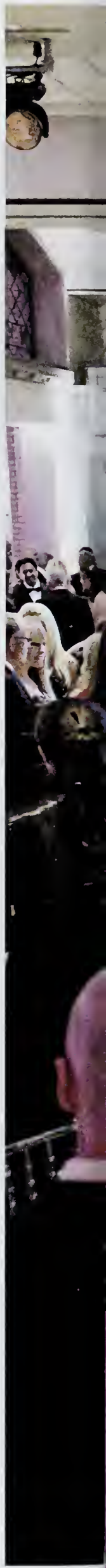

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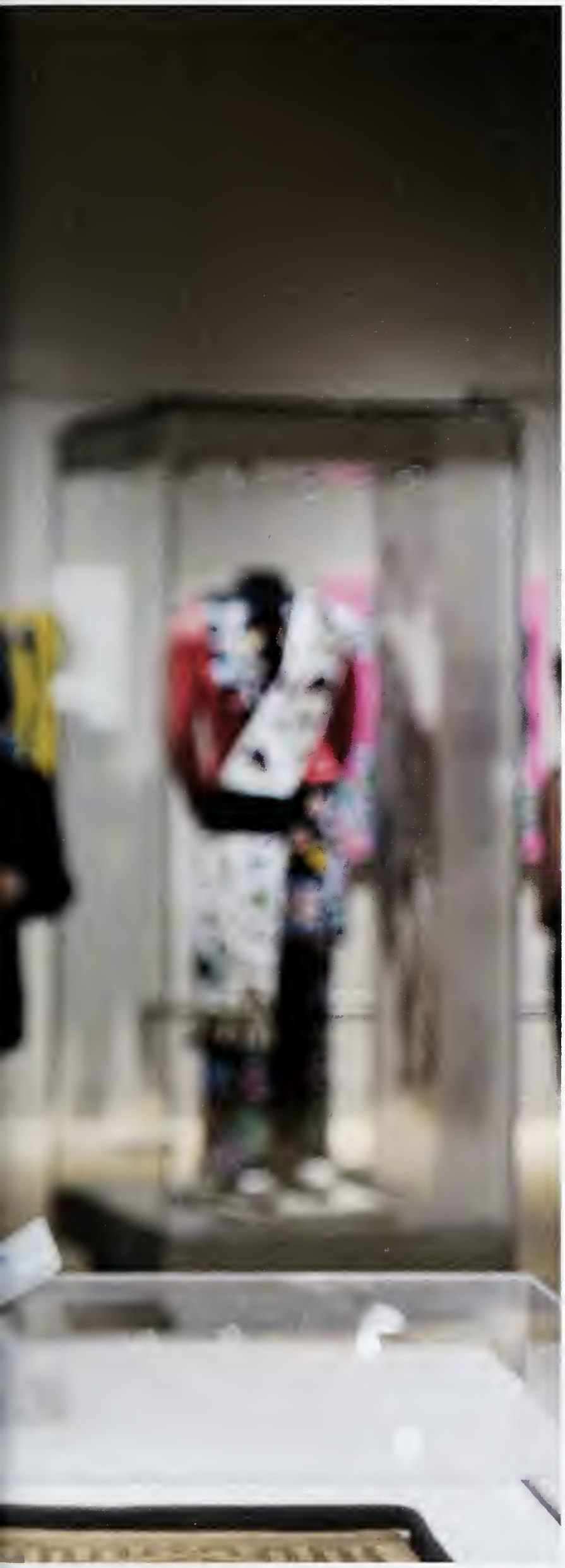

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